

Applying Ethical Values in Working Creatively with Care Experienced Children and Young People

6

NEW

DIRECTION

We create **opportunity**





Compiled and edited by Stella Barnes Designed by Nic Golightly





Foreword by A New Direction

Arfa Butt Chair of the Board of Trustees for A New Direction

A New Direction is an awardwinning charity working to enhance the capacity and agency of children and young people in London to own their creativity, shape culture and achieve their creative potential.

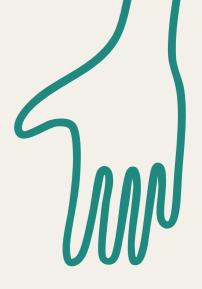
Through our Education and Cultural programmes, we collaborate with teachers and schools to activate their curriculum and increase opportunities for both educators and students; we work with cultural organisations to encourage and facilitate increased creative activities designed for and with children and young people. Through our Employment and Skills programme, we support young people to access employment; we create learning and networking opportunities for them to develop their skills in the creative industries.

We pay special attention to our organisational values to ensure they live in our work. We think our values should underpin everything we do, from how we interact with each other in our teams, to how we build partnerships and how we design and deliver our projects with children and young people. Crucially, we want to make sure our values lead to tangible actions. Creating this resource is part of our ongoing value-led work.

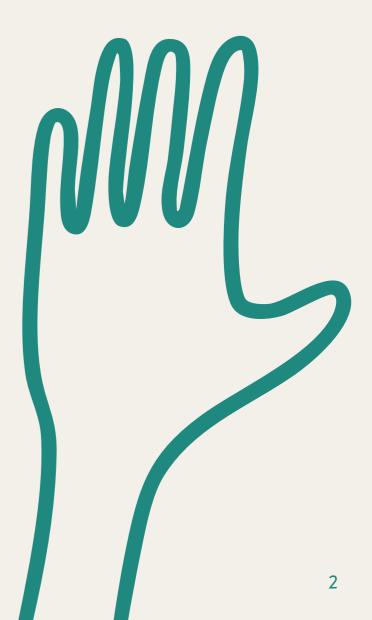
We believe the process of creating a resource is as important as the final document. For this resource, we engaged Stella Barnes, who has been working in participatory arts with children and young people at the intersection of inclusion and diversity for over four decades. Stella has previously worked with us on the design of our projects with care-experienced children and young people and has been helping us to apply our ethical values across our organisation.

The primary audience for this resource is people designing, creating and delivering projects with care-experienced children and young people, but we believe much of what is included can be applied to all children and young people, and especially those who live in, or have lived in challenging circumstances, such as asylumseeking children and young people, those who have experienced exclusion from mainstream education, and those who have experienced the youth justice system.

We hope you will find this resource helpful; that it will guide and inform your practice



and that you feel you can return to it when you need a refresh. We also hope it will be a tool for you to advocate for an ethical value-led approach when you find yourself working in places where it is missing.



Introduction and Process by Stella Barnes

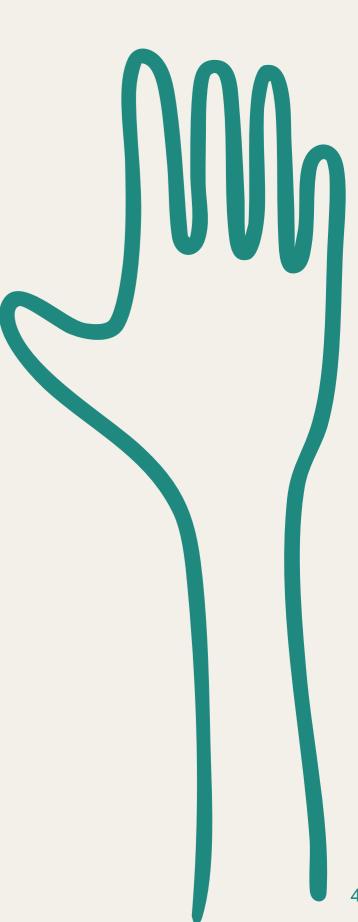
I have been working creatively with children and young people for all my adult life. Early in my career, though there was little written guidance available, I was fortunate to work for ten years in an organisation, in a team of full-time resident artists, with colleagues who prioritised collaborative practice.

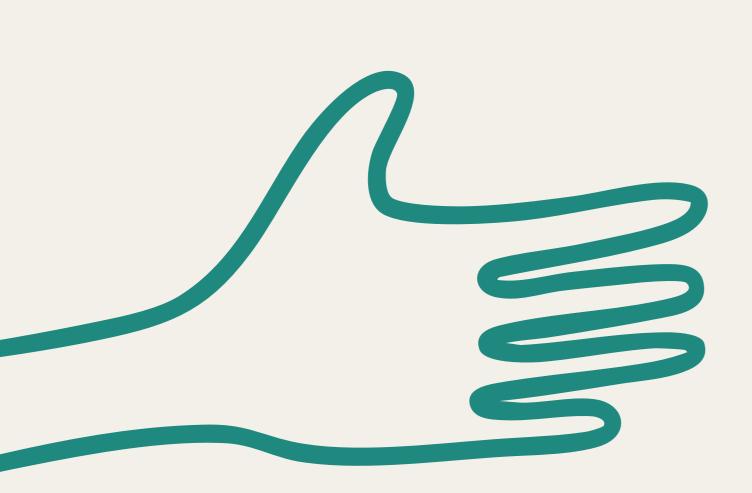
Our approach was underpinned by Critical Pedagogy, inspired by Paulo Freire's Pedagogy of the Oppressed and Augusto Boal's Theatre of the Oppressed. Within this team I was able to develop political and critical thinking, explore and establish philosophies, methodologies and approaches and developed a reflective practice that has underpinned my work ever since.

In the 21st century, most artists working with children and young people in the UK are freelancers, rather than part of a core team, and there is often limited opportunity for creative teams to come together to plan and reflect and to have critical debates. Freelance creative practitioners rarely have paid time to build a network of fellow creatives for mutual support. As a result, being a freelancer can be lonely and there is a risk that people can get fixed in one way of doing things through lack of challenge and stimulation from others.

I began thinking and talking about my work in terms of ethical, value-led practice in around 2000, when I began working with children and young people who had experienced forced migration. I was struck by the responsibility we had, as practitioners working with these children and young people, to ensure their experiences on our projects contrasted with and took account of their experiences of injustice, including the injustices of the asylum system. I tried to find guidance, but there was nothing out there, so with colleagues and young people, we created our own, with ethical values at the core. This inspired a journey in ethics that has guided me ever since.

I was delighted to be invited to work on this resource. Most of my working life has centred around arts and social justice and, because of this experience, I recognise that the people who work in this field need good quality support to do their best work.





In developing this resource, I held conversations with, or invited written responses from, 14 people, over half of whom had experienced the care system. This included previous young participants of creative projects, creative practitioners and representatives of creative organisations, who generously shared their experiences, knowledge and insights. The conversations were crucial in ensuring that the resource was informed by some of the most exemplary participatory arts practice in the country and by expertise and knowledge gained by lived experience; from people we sometimes call Experts by Experience.

I am grateful to the contributors, because I know, I wouldn't have wanted to do it on my own and, by combining our voices, I believe we have created a document, built on integrity; a resource that I hope will be of value to creative organisations and to practitioners. While working on the resource, I was constantly referring to over 100 pages of transcripts; words spoken or written by contributors. I read and re-read these transcripts many times; a process of deep listening. I kept thinking, how am I going to do this justice? and it struck me that justice is one of the values we have highlighted in this resource. I hope this resource will help us all to do justice in our work.

Angelina Singh (she/her)

Angelina is a BASc Student, Retail Assistant and Social Mobility Ambassador. She is a London Children in Care Council Panellist working across London with Health, the GLA, London Councils and the business sector on the Pan-London Compact. Based in London, currently working alongside Partnership for Young London and the NHS helping to conduct research on a Smoke-Free Mini Bill.

Ansh Meeta Shah (he/him)

<u>Ansh</u> is a Youth and Community Worker, creative, activist, and writer in the making. Areas of specialism in practice and research include youth collectivism, co-production, social change, LGBTQ+ rights, disability justice, and migration and diasporic communities. Currently based in London and North East England.

Arfa Butt (she/her)

Arfa is the chair of A New Direction's board, as well as a social impact/cultural strategist and creative industry executive. With extensive international expertise in startups, youth marketing, commissioning, influencer partnerships, lifestyle and talent branding with a focus on underserved groups.

Arfa's work focuses on advocacy and engagement that drives lasting and progressive change within sustainable development, policymaking and practice. She leads agenda-setting and policyinfluencing initiatives that bring social justice and anti-racist approaches to her specialist areas of work within entertainment, alternative education, positive provision, safety and youth voice addressing educational inequality and disadvantage, and believes that every young person, regardless of their background, has the right to a high-quality education, real choices, opportunities and chances in life.

Barakat Omomayowa (she/her)

Barakat is an architectural designer at Heatherwick Studio, cultural curator and founder of A Le Tunse. She works across architecture, arts, and heritage, focusing on sustainability, education, and social justice. Based in London, her practice addresses global challenges like textile waste, fostering meaningful dialogue and creating transformative community experiences.

Bibi Francis (she/her)

Bibi has been supporting the creation of this resource in her role as Freelance Programmes Officer working alongside A New Direction's Education and Culture team. She is a Creative Producer and Theatre-maker with a particular interest in participatory and process driven work, using applied theatre techniques to give participants a voice to take ownership over projects she is managing or delivering.



Carrie Foulkes (she/her)

Carrie is an Artist, Writer, Researcher and Creative Health Practitioner based in London and Glasgow. Carrie has an interest in arts and wellbeing, particularly in mental health and palliative care. She supports arts programmes across cultural and clinical contexts including museums and hospitals.

Chenal Singh (she/her)

Chenal is a second-year BA student in Applied Psychosocial and Psychotherapeutic Studies (BAPPS), dedicated to making a difference. She serves as Treasurer for the Equity Committee, managing finances for equitable resource distribution, and as the Student Subject Coordinator for Therapies, fostering collaboration between students and staff. Chenal is the Student Lead for Care Experienced and Estranged Students, advocating for peers facing unique challenges, and the Student Representative for BAPPS, striving for an inclusive academic community. Additionally, Chenal is a member of the Pan London Children in Care Council, contributing to initiatives aimed at improving the lives of children in care across London.

Corinne Micallef (she/her)

Corinne is a Senior Programmes Manager at A New Direction (AND). She leads on the development of AND's cultural sector programmes to support arts organisations and practitioners to improve their work with young people. She has worked in participatory arts and socially engaged practice as a theatremaker for 25 years.

Emily Doherty (she/her)

Emily Doherty is a Strategic Programme Manager and Participatory Arts Practitioner with a specialism in the applied arts, cross art form collaboration and socially engaged practice. Based in London, currently working in the role of Senior Creative Programme Manager within the Youth Engagement and Policy department at the Roundhouse.

India Harvey (she/her)

India is a socially engaged artist with particular interest in play and sensory/neuroinclusion and is Communities and Learning Manager for <u>Supersmashers</u> and <u>Creative Families</u> at the South London Gallery. Supersmashers is an artist-led after school and holiday project running since 2012 for care experienced children in Southwark with a focus on childled play and making. Creative Families is an early intervention SLaM funded parental mental health project for parents and children under 5.



Isabelle Kirkham (She/Her)

Isabelle is a passionate Care Experienced Activist, graduate of Royal Central School of Speech and Drama with a First-Class Honours Degree in Drama, Applied Theatre and Education, currently based up in Liverpool where she works creatively as the Co-CEO of The Care Experienced Movement.

Jenny Young (she/her)

Jenny is founder and Director of <u>Blue Cabin</u> with over 20 years' experience across local authority, creative and voluntary sectors. She fosters collaboration through being thoughtful, empathetic, and observant, and makes decisions based on a deep understanding of people and situations. Jenny is proud to be from the North East of England and is most happy walking, spending time with her family and friends or in the garden.

Justyna K. Lewandowska (she/her)

<u>Justyna</u> is a veterinary medicine student at the Royal Veterinary College, University of London, specialising in use of stem cells and plant scaffolding in refinement and replacement of animal testing procedures in industry. She is based in the West Midlands and currently studying in London.

Marina Lewis-King (she/her)

Marina is a Programme Manager in the Education & Culture team at A New Direction (AND), currently working on A New Direction's culture programmes and Teaching for Creativity. She is a former primary school teacher and previously worked as a writer/researcher/ assistant producer in the television production industry.

Nic Golightly (she/her)

Nic is a graphic artist who specialises in working with care experienced young people and facilitating creative life story work. Nic has been an Associate Artist with <u>Blue Cabin</u> since 2018. She is a member of <u>blimey! Artist</u> <u>Collective</u> and has worked closely with arts organisation <u>Navigator North</u>, as a Co-Director for the last 12 years and now as an Associate. Nic was commissioned as graphic designer and illustrator for this resource.

Nicole Morris (she/her)

Nicole is an artist working across gallery, education and community settings both in a solo and collaborative context. Through textiles, analogue film, drawing and creative writing the practice explores wider themes of architecture, domesticity and the bodies that occupy these spaces. Interested in accessible and handson ways of making, the work steers away from linear narrative in favour of a poetic and tactile exploration of how we record emotional feelings. Her current project, Making Room, in collaboration with service users at Maudsley Hospital, explores art practice as a critical service in mental health support.

Rose Regan (they/them)

Rose is 25 and is currently Co-CEO for The Care Experienced Movement but also runs their own small craft business following whichever hyperfocus hobby their AuDHD mind has chosen to do that month! They finished college with a distinction in Fashion and Textiles and are currently completing a degree in Classical Studies. In their spare time they crochet, sew and lino print. Rose is care experienced, neurodivergent, disabled and queer and wishes to try to make the world a better place for all.

Sarah Kadri (she/her)

Sarah is the Producer, Communities and Campaigns, at <u>LUNG</u>, a campaign-led arts charity founded in Barnsley in 2014. Creating award-winning verbatim theatre that amplifies hidden voices, LUNG works closely with diverse, underserved communities throughout the UK and develops innovative resources for schools and professionals. A Creative Associate of the National Theatre and partner of The Lowry, LUNG continues to push for meaningful social change through art, community, and policy.

Shyla Khan (she/her)*

Shyla is a dedicated assistant producer specialising in documentaries and factual television. With experience in casting, archive research, and background checks. She has contributed to major productions for Netflix, BBC Studios, and A&E Networks.

She is skilled in sourcing contributors, managing archive materials, and conducting in-depth research under tight deadlines. In the coming years, Shyla hopes to use filmmaking to explore dual identity, human relationships, gender, religion and conflict. Shyla was part of the team that designed and executed the We Belong programme at A New Direction in 2019.

*Name changed to keep contributor anonymous

Stella Barnes (she/her)

Stella is a freelance arts consultant, participatory artist and PhD Supervisor, based in West Yorkshire; working in the Northwest, London and nationally, with recent contracts for A New Direction, Factory International, Creative Scene and Cartwheel Arts. Stella is a passionate advocate for inclusion and diversity and has a particular interest in arts and migration. She was awarded the Simon Research Fellowship at the University of Manchester in 2023 to undertake collaborative research into the cultural exclusion of artists with experience of forced migration.



What do we mean by Ethical Values?

In this resource we are especially concerned with ethical values, which are by definition positive. If we turn our values into actions, our ethical values may require us to act beyond our own interests and consider how our actions can have a positive impact on others, the environment and society.

Not all values are ethical values. One way to check if a value is an ethical value is to identify its opposite and work out if the opposite is essentially harmful. For example, the opposite of kind is unkind, which could be harmful: this means that that kindness could be considered an ethical value. Sometimes contradictions or tensions between different values can arise, and how we apply our values may depend on circumstances, such as cultural contexts, belief systems or legal frameworks (especially in international work).

Ethics is especially important, because we are surrounded by some significant 21st century ethical challenges such as social justice, social media, the internet, AI, food poverty, climate change, corruption and dishonesty amongst those with power, and many more.

Ethics is not easy; it takes courage and willingness to do this work, so we hope this resource will encourage and support you on your own ethical journey.

Safety, Care & Love



Artistic practice creates possibilities to integrate difficult experiences in a positive way, enabling new forms of self to emerge. This process is dependent on having time to build trust. A sense of safety is essential.

Carrie Foulkes



When setting up projects and activities, we don't shy away from using the word love. We talk about love, safety and care really, really regularly. They are reflected in our values, in the way we work and in the language we use.

Jenny Young

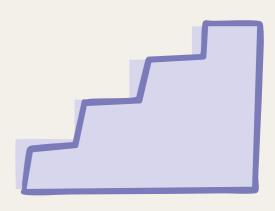
Why are safety, care & love important?

Embedding safety, care and love is crucial when working with care-experienced children and young people because all the systems involved in the care and education of children have the potential to traumatise or retraumatise children and young people, through inhumane practice, uncertainty and lack of security. For care-experienced children and young people, the right to play may have been missing for some or most of their childhood. They may have needed to take on adult responsibilities at a young age and there may have been limited resources for them to develop their creativity.

Creative projects cannot replace what has been missing, but if they embed safety, care and love, they can offer a vital space for children and young people to grow and develop, find belonging, be themselves, be creative, try new things, make friends and have fun.

Concern for young people's emotional and psychological safety means that careful assessment of the work, in terms of the creative and personal risk that children and young people are being invited to take, is required. Many projects avoid asking participants to draw on past experiences as material for the arts process, preferring to focus on the present or future or on metaphor, symbolism and stories as a way of protecting young people in the work and avoiding re-traumatising them.

Those of us who have enjoyed the privilege of a relatively safe and secure life might have a curiosity to know the stories of people who have experienced challenges. We may want to know what happened to them and maybe we feel privileged if someone chooses to disclose their story to us. Real-life stories can sometimes make for exciting art; they are powerful material; but making these stories the focus of participatory arts projects is complex and may trigger trauma. Many practitioners approach this with caution; considering the safety and appropriateness of using autobiography as a creative resource, even when a child or young person has shown interest in this.



What's important about feeling love, care and safety, is that it enables someone to open themselves again to the world. If you don't have those values, it's quite hard to try new things.

Nicole Morris

Case Study I

Supportive Facilitators at We Belong, Angelina Singh and Shyla Khan.

At We Belong we worked with a great practitioner who nurtured us through different ways. One way was respect for our opinions, without judgement, as well as involving us with the decision-making. She gave us space and guidance when needed and was super flexible and responsive to each individual's needs. She asked us questions about our creative work but would not interpret or make assumptions on it. She would try to understand our stories, emotions and experiences that we were expressing through our art. Sometimes, if any of us needed some time out, as it would evoke memories of trauma and challenging feelings, all the professionals would be prepared to offer support and space if needed.

We Belong created a safe space through warm-up's and fun games. This allowed the young people to have fun, get to know one another, including the professionals. This also helped them to be comfortable before moving into improvisation and role-play. The practitioner also fostered an environment where she encouraged peer support. At the end of the workshop where there was time to showcase our performance, it allowed the group to celebrate their achievements.

At We Belong we made collages, exploring human rights and children's rights. We talked about our rights and our life story. It gave us a chance to reflect on our situations and for a lot of people it was the first time they have thought about their own rights. We shared this in a 'show and tell' and everyone had a voice to explain their own work. It was empowering to have the experience of being valued and heard.

We Belong was an arts programme at A New Direction, set up in 2019 and designed to tackle loneliness by building a supportive community and creative platform for care experienced children. It was open to young people between 11 and 18 in the London boroughs of Ealing, Barnet, Harrow and Brent. The programme was co-designed by a group of careleavers.

> **Embracing empathy is** essential; practitioners should prioritise active listening, taking the time to genuinely hear the stories and feelings of the young people they engage with.

Barakat Omomayowa





What a creative environment built on safety, care and love looks like:

• It will be a consistent environment, with high staffing ratios between adults and children.

• There will be a warm welcome and, often, there will be food.

• Activities will be well resourced, in a clean, secure and familiar space.

• Listening to children will be at the core of the project.

• Practitioners will always hold children in positive regard by withholding judgement and avoiding behaviour/reward cycles.



• Adults will understand that all behaviour is communication and will be honest and responsive to what is being said verbally and nonverbally.

• The project staff will recognise the huge benefit of the project being held in a neutral space, outside of school or home.

• The creative practice will put children and young people at the centre and support them to feel a sense of belonging on the project.

• The project will not end abruptly and ideally the project will be a long-term initiative, offering children and young people as much time as they need. • The project will avoid top-

• The project will avoid topdown practice, by having adults present who fully engage with children in their play and creativity.

Emily Doherty

• The material or stimuli for the project will be carefully assessed to ensure that it is safe and unlikely to provoke trauma or difficult memories.

A young person shouldn't be defined by their current circumstances or past experience. What we need to know is how to begin to build positive, trauma informed relationships with young people. We need to know how doing this can enable young people to feel safe, be creative and develop their sense of self and belonging in the world.

> • There will be supportive structures in place to care for artists and facilitators, supervise their development and offer additional well-being and practical support where warranted.

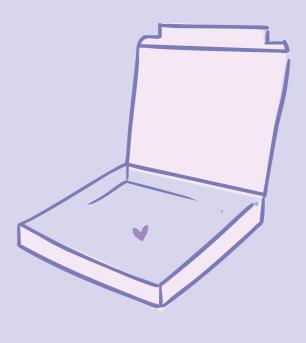
• There will be robust safeguarding structures and procedures, which will be understood by everyone. You can't fall into community. It's about being really intentional in the way that we create these spaces, in the way that we foster community and facilitate that kind of relationship building between young people. One of the biggest things, is just empathy and compassion. Think back to when you were that age, what would you have wanted from the adults in your life?

Ansh Meeta Shah

You could:

Explore with your team how the creative practice is guided by safety, care and love.

- Spend time working together to create safe structures for supporting children and young people who wish to use autobiography in their creative work and to assess the potential risk of the work re-traumatising children and young people.
- Work alongside experts, such as child psychologists or therapists, as a resource for project development, and for children and young people to access when they need to.



Introduce a wellbeing package for freelance and core practitioners. This might include clinical supervision from a child psychologist or access to a therapist.

Check in and check out with children and young people at the beginning and end of sessions to show that you care about how they are feeling before, during and as a result of the session.

Make a flexible offer that gives children and young people the fullest possible range of play and creative outcomes. Choice, Agency & Ownership









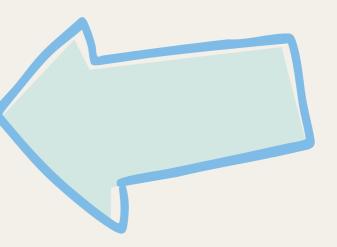
Why are choice, agency and ownership important?

Choice, agency and ownership are significant when working with care-experienced children and young people, as these may have been lacking in their lives. Many careexperienced children and young people are subject to state imposed systems and rules, where they have limited choice and agency. Most young people experience educational and care settings as very prescriptive, so the opportunity to define what they want to work on, how they want to work and what good looks like can be empowering. To have the experience of autonomy and agency, within safe boundaries, can help children and young people to build confidence and trust.

In developing participatory arts programmes with careexperienced children and young people, who makes the choice, the process underpinning choice, who has agency and ownership of both the process and the resulting art are important and complex questions, requiring significant consideration.

If children and young people are given clear choices about the content of the work and within the process, they become partners in the process rather than recipients. This means that the creative outcomes are not defined before a relationship has been established with a group or an individual: themes or content can be established through collaborative process, sometimes through co-creation. Engaging children and young people in co-creation offers a sense of ownership and agency. The children and young people identify issues and themes that are important to them and are supported to explore these with peers. Children and young people can define how they want to use the creative process and how they want to identify themselves and be seen by others.

The statement *nothing about us without us* from the disability justice movement¹ is highly relevant to working with careexperienced children and young people, who benefit greatly from being invited to actively participate in project design.



In order for the agenda to be set by children and young people and not in a tokenistic way, adults will need to commit to truly believing that they don't have the answers.



Case Study 2

Cross-Arts Work at Pick & Mix at Ovalhouse by Emily Doherty

Pick and Mix project at Ovalhouse is a nice example of how applied theatre processes using drama were often mixed with an art form specialism, such as using shadow puppets to tell a story with a fable as stimulus. The young people created and made their own characters and also worked as a team to share their work and the story. This gave them the opportunity for their creativity and collaboration to be seen but also be 'backstage' if they wanted to - taking the pressure off if they weren't keen on performing.

All art has the power to be transformative. Some art forms naturally allow more space for self-reflection and others collaboration and group work and negotiation which builds community. I think drama can offer both and this is why it is such a fantastic art form offer.

With drama I think intention is a key consideration. Is it that a project needs a takeaway from the experience as a reminder for young people to be proud of or can that be achieved in the memory of doing or making something with someone else? Drama can certainly benefit from introducing other art forms to the process so children and young people can both share their work and either take something physical or tangible away or be proud of a personal contribution, such as a piece of visual or textile art. This allows different skills to be practiced and for children and young people to also try something new and access their creativity in different ways. So I always prefer cross-art form projects because of this.

Quite a lot of us didn't really have a choice when we were younger. We didn't really have ownership of our bodies or ownership of what we could say, especially because we were so young. You don't choose the family you end up with, like the foster placement, you don't choose the outcome of what your life is going to be. We are always represented by a social worker. I feel like this lack of choices means that we need to use something to express ourselves. I know a lot of young people have gone into arts, whether it'd be art, drama or music to express themselves.

Chenal Singh

Pick and Mix was a cross-arts programme for care-experienced children at Ovalhouse (now Brixton House). The project engaged children who were facing challenges in their lives and aimed to increase self-confidence, resilience and wellbeing using drama and complementary art forms. This project was for children aged 8 to 12 years, and especially welcomed children who were in foster care.

The aim of the project was to support children experiencing a time of crisis or who had a high level of vulnerability. This project was a self-referral project that maintained strong links with Safeguarding Officers and SEND Coordinators in schools, along with social workers and foster carers, offering a dialogue on the progress children made during the project. A lot of care-experienced individuals dislike being defined by their care experience, including myself. It is an uncomfortable thing, we feel we are more than that and have our own identity. Being respected and allowed to choose which aspects of my creativity I wish to explore has been quite freeing.

Shyla Khan

Case Study 3

Choice at Supersmashers at South London Gallery

One boy joined the project at six years old, with his older brother. For a number of years, the younger boy only ever wanted to make balls out of Sellotape and play football with them. We persisted in offering him the activities and gradually at around nine or ten years old he began to engage with materials and play and make. Not only that but he became very proud of this work and wanted to suggest activities and ideas.

At 14 years old he was still attending and now wants to return to the group as a support staff, as soon as he can. While this is a one-off occurrence, we do see this kind of slow, gradual growth with children we are consistent with, and it encourages us to keep trying no matter what, to let children choose their own path and join in on their own terms.



Supersmashers is an artistfacilitated art and play project for care-experienced children aged 6 to 14 at the South London Gallery, funded by BBC Children in Need. Running since 2012, Supersmashers consists of weekly after-school sessions in the gallery, as well as holiday and half term events and trips in the community, as well as partnership events with aligned projects such as New Town Culture and Southwark Social Services.

Artists draw from their practice to introduce the group to new materials, processes and experiences. These starting points enable the children to explore their own creative expression, following their own interests and working with others. The question of ownership has become central to our practice. At Lung Theatre, we develop a process where participants maintain control over their narrative throughout, from initial sharing to final performance.

Sarah Kadri

What a project that embeds choice, agency and ownership looks like:

• It will be a place with children or young people at the centre of the project, creating structures and approaches that invite them to be decision-makers and project designers, alongside the adults.

• Children and young people will be encouraged to make choices, by being involved in decisions about activities, as any element of choice can make a difference, even if it is only something small.

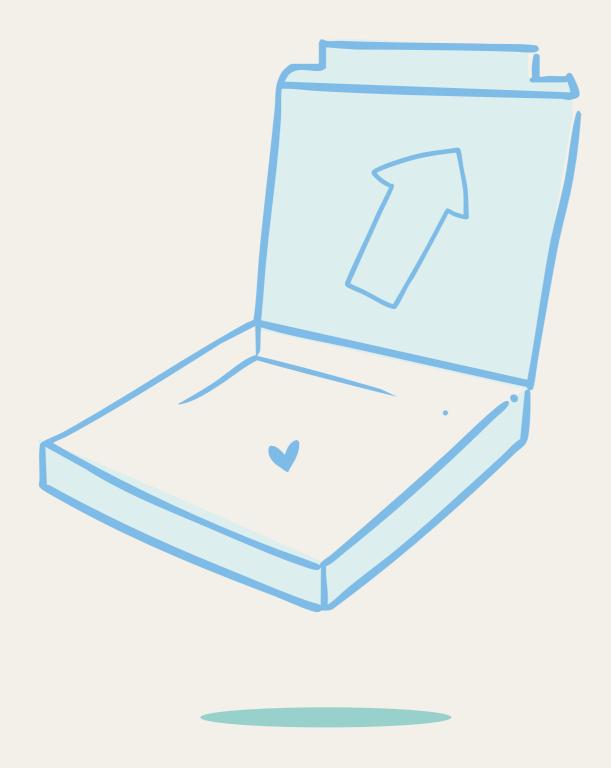
• Practitioners will have high expectations of

children and young people, rejecting labels and leaving assumptions at the front door. • Practitioners will favour youth-led and co-creation models as collaborative methodologies that centre children and young people's decision-making.

• Practitioners will avoid imposing themes and will encourage children and young people to define them themselves.

• The project will see itself as working with, not for children and young people.





You could:

- Explore with your team how the creative practice is guided by choice, agency and ownership.
- Make space to work together to explore what it means to not know the answers and how this might impact on your practice.
- Begin your project by talking to children and young people about what they're interested in, what art they like and the kind of work they want to make.
- Begin by offering children and young people small choices and build up to bigger decisions to help grow their agency.

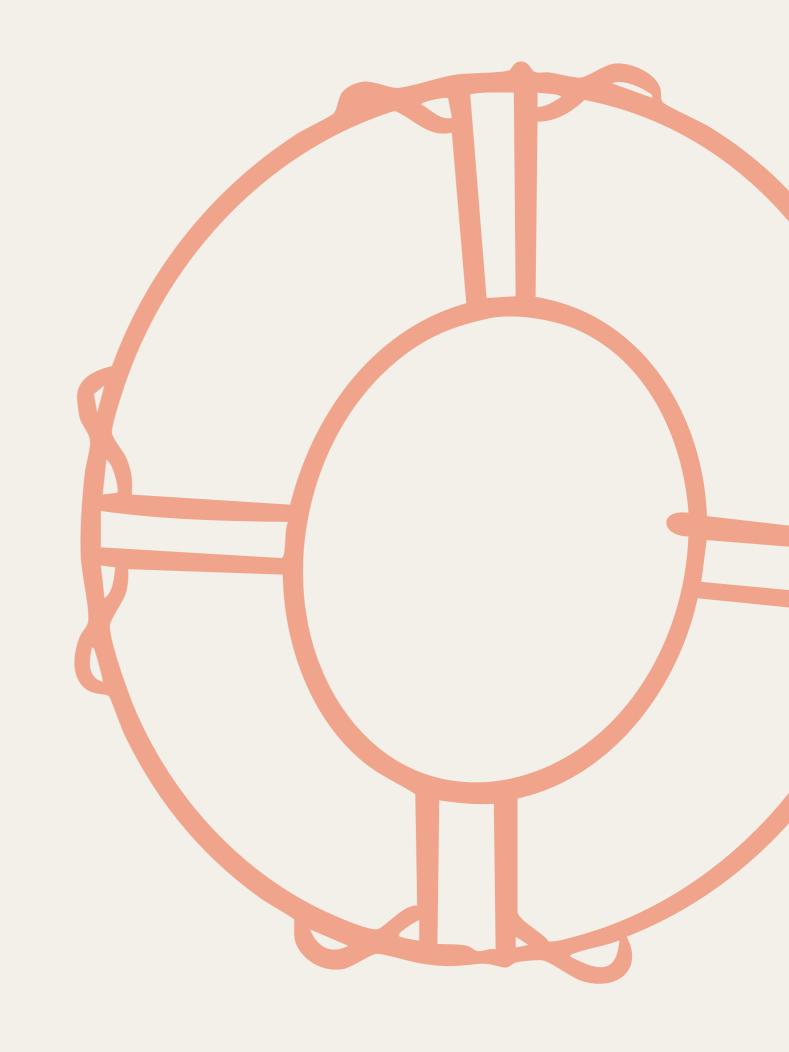


Invite children and young people to question and criticise the project without judgement.

Open possibilities for working with different art forms, genres and approaches in order to give children and young people plenty of choice.

Consider inviting children and young people to choose the artist they want to work with.

Trust, Respect & Understanding





I would encourage practitioners, artists to not expect trust and to see it as a journey. If someone's experience has been that the adults can't be trusted; why, why would they believe you?

Jenny Young

There is an anxiety that whatever they have been offered may not be there tomorrow.

Angelina Singh

Why are trust, respect and understanding important?

The values of trust, respect and understanding are particularly significant when working with care-experienced children and young people, because they address the fundamental needs of people who have often faced trauma, instability and in some cases neglect. Many care-experienced children and young people have experienced fractured relationships or abandonment. These experiences, understandably, lead to challenges for children and young people in forming trust with adults, other children and young people and organisations.

The care system is one system, but each child or young person's experience of it is unique. Understanding that the impact of the system on children and young people is not the same for everyone will help people to create projects that are flexible and as unique as the children and young people taking part.

Children and young people require the project to understand their needs and adjust to meet them; such as providing breaks and timeout when needed, scheduling the project so it doesn't clash with appointments or parental contact and ensuring that there is budget to support participation through providing travel expenses or bursaries.

Through embodying trust, respect and understanding, practitioners can create an environment where children and young people feel valued, safe and supported. If these values are missing, children and young people may feel misunderstood, judged or isolated. Children and young people may never fully trust adults, and adults will need to accept this, understanding that trust cannot be rushed, and that it is important to provide a stable environment for creative projects; an environment that reinforces children and young people's belief that people, especially adults, can be relied on. Being reliable means being consistent, honest and keeping your promises.

Trust is two-way; adults can demonstrate their trust in children and young people by giving them meaningful responsibilities, such as inviting them to contribute to project decisions, manage a part of the budget or take on a leadership role.

Respect can be demonstrated through listening actively, open body language, involving children and young people in decisions and acknowledging their feelings without judgement. Being understanding is very important as each child or young person's journey is unique. Taking time to understand their perspectives, triggers and emotions, helps practitioners to respond compassionately rather than reactively.

By working with or alongside young people, practitioners can model an approach, where they are also learning, growing and developing their skills.

Different forms of creativity can provide opportunities that can help build trust, respect and understanding. Approaching activities with flexibility and responsiveness will help children and young people to feel respected and understood. This will then enable them to be creative in ways that are unique to them.



Case Study 4

Trusting Young People at Duchamp and Sons by Ansh Meeta Shah

My time at Duchamp and Sons has really informed my own practice. I think it was the fact that we were trusted with quite big projects and quite big pieces of work. Our work was seen in mainstream spaces, and we always had near full control over our work. We had a fixed space and schedule, and that regularity and consistency really helped forge the collective.

Over the years there were quite a few workers on the project, and they've always been focused on a youth-led approach. We had a manifesto that was entirely built by the young people. It was essentially a big document of what young people wanted, what they needed from the group and from the wider world. It very much represented the needs and values of the young people in the group.

I think it was also really valuable that at points, when it felt that artists were projecting their own expectations onto us, we had workers in the room who understood us and understood that that's not how we work, and they were able to intervene.

The workers were very intentional in creating this environment for us, creating space for us to speak our minds and to have our say. It was really valuable to have a high profile space where people from everywhere came to see our work. Not only were we being heard, but we were being heard when we were consistently told that no one wanted to hear our voice. A lot of our work was political, when so much youth work tends to shy away from politics; and when we are talking about care-experienced children and young people their whole lives are informed by political discourse.

You have gone through such an extreme trauma that you so building trust over a care experienced child is like 0 to none.

Justyna K. Lewandowska

Duchamp & Sons is a collective of young people from across East London who meet regularly at Whitechapel Gallery and collaborate on creative projects with artists. They experiment with art, share space for food and conversation, and create exhibitions, events, and new artworks as a collective. The project was founded in 2010, and the name Duchamp & Sons was chosen by the group as part of one of their first projects.

Trust you? Why would I? At what point? For what reason? are living in the fight or flight,



What a project that embeds trust, respect and understanding looks like:

• It will value difference and diversity, acknowledge intersectionality and recognise that not all care experiences are the same.

• The adults in the project will trust and respect lived experience and acknowledge that young people have knowledge and wisdom and often know better than the adults.

• The adults in the project will model trust, respect and understanding in their interactions with each other and with the children and young people.

• The practitioners will respect children and young people's unique styles, preferences and interpretations of the creative process. People mostly just want to feel valued.

Barakat Omomayowa



• The adults will be consistent, honest and reliable.

• The adults will have awareness of how language and terminology can alienate

care-experienced children and young people and will avoid using acronyms, such as LAC (Looked After Children). The care system encompasses vastly different experiences, making a one size fits all approach not only ineffective but potentially harmful.

Sarah Kadri

• The practitioners will show understanding and have a non-judgemental approach, by avoiding criticising children and young people's choices or behaviours during the session. They will show curiosity about the participants' creative work and ask open-ended questions in order to understand their feelings as well as their artistic decisions.

• By focussing on the process of creating art rather than the outcome, the project will emphasise exploration, fun and experimentation, which will help to alleviate any fears children and young people might have of being judged or failing. What once might have been considered challenging behaviour, we now see it as a trauma response or coping strategy to adversity or something a child is wishing or needing to comunicate.

Emily Doherty

Before creative work begins, we engage in thorough research and development that involves extensive consultation with careexperienced people, local councils, arts organisations and support organisations

Sarah Kadri

You could:

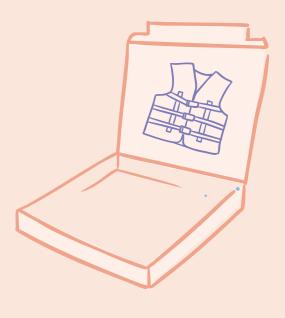
- Explore with your team how the creative practice is guided by trust, respect and understanding.
- Budget for the specific needs of care-experienced children and young people based on realistic costs.
- Offer bursaries to enable children and young people to take part.
- Give children and young people a budget to run.
- Invite children and young people to become project assistants or mentors or take on other leadership roles.
- Allocate time and budget for practitioners, including freelancers to build an understanding of policy, systems, experiences and issues that concern care-experienced children and young people.

Offer optional, low-pressure ways for children and young people to get involved and avoid forcing engagement.

Encourage children and young people to set their own pace in creative activities.

Practice asking open-ended questions that give space for children and young people to define their own work and offer their thoughts and ideas.

Consider what it means to fully respond to children and young people's contributions.



Justice, Advocacy & Rights



If we're thinking about ladders of participation, having young people speak their minds, advocating for themselves, is how we get to a space where young people and adults can collaborate and work together to preserve rights for everyone.

Ansh Meeta Shah

I believe that young people, when they have autonomy, they question and challenge injustice. They can challenge the experience they've had before, push for a better narrative for themselves. They can create building blocks or pathways for growth and development.

Angelina Singh

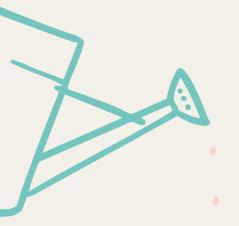
Why are justice, advocacy and rights important?

Justice, advocacy and rights are especially important because many care-experienced children and young people have experienced injustice, and often their rights have not been met. It is important that a project is developed with input from people with lived experience, this will result in a project that has integrity and where the rights of the participants are foregrounded.

Creating a manifesto with participants is an approach that can be employed to ensure that the rights of the participants are at the centre of the project. Creative projects can actively create spaces for children and young people to engage in conversations around justice and rights and advocate for their own rights and the rights of others. Projects can help children and young people to use their creative practice to make a statement and have that statement heard, if that's what they wish to do.

Art can be a powerful tool for self-advocacy; it can speak to and engage with people in unique ways, that can be profoundly moving and powerful, engaging people intellectually and emotionally. Exploring justice and rights can be challenging because there is the potential for opposing views to be expressed, so it's helpful if practitioners have some skill and expertise in mediation and conflict resolution.

It's important that adults who work with care-experienced children and young people avoid inserting their own beliefs into the process and ensure that young people experience freedom of expression. When adults facilitate spaces for conversations, they can easily influence how children and young people think, so it's important that they take care



not to impose their own beliefs, but carry themselves with values and standards, embodying a belief in the potential for a world with greater justice and rights.



Case Study 5

A Lived Experience-Led Approach at The Care Experienced Movement

As the movement is solely composed of care-experienced individuals, whenever we do any work, we use our own lived experience to shape how we wish to work and to implement ideas and practices we wished we had seen or experienced while growing up. This means we take a very hard stance on centring agency and ensuring that all voices and opinions are heard in any space we are in and to foster a sense of collaboration and safety that allows that to be possible.

As care-experienced young people, we are rarely offered opportunities to be creative. Our experiences of growing



up are usually centred around exams, careers, budgeting and other 'necessities' for being an adult in our world and hardly ever of being creative for the sake of being creative. Fostering spaces and groups that are safe and inclusive is essential to help care experienced people. It is crucial to have empathy and respect for everyone you work with and ensure that you understand that careexperienced people are the experts when it comes to our stories.

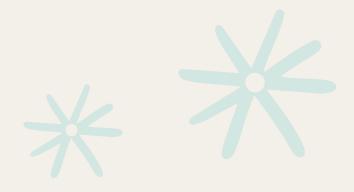


At The Care Experienced Movement, we believe that art is crucial for the soul and that creative practice can have a healing effect. This means that we support all artistic expressions. We centre agency and collaboration at all levels and stages of our work. This means that having the input and ideas come from the group you are working with are paramount to the development of projects and the ground rules for the space including the final piece.

This includes creating a safe space that includes being trauma informed, being inclusive of neurodivergent and disabled participants (such as having stim toys and alternative means of communicating ideas such as signing, drawing, writing, having a scribe etc.), allowing the group to create rules (such as what language can be used in the space, allowing participants to leave without permission etc.)

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Case Study 6

Value Exchange at Lung Theatre

Our understanding of rights and advocacy manifests practically and how we approach value exchange with community members. A concrete example is our work with young carers on Who Cares, where conversation about value and compensation evolved organically.

When the play was published, we collaborated closely with the young people to determine fair profit-sharing arrangements, resulting in an equal split between the writer and the three young people involved. This commitment to value exchange extends to ongoing conversations about consent and ownership as these young people move into adulthood, ensuring they maintain agency over how their contributions are used and benefit from the work's legacy. There was this programme at school, which we got to lead, and I was like, oh my God, this is crazy! Wow we actually matter, they see us as actual functioning people.

Justyna K. Lewandowska

Value exchange takes many forms beyond financial compensation, from providing training and skills development opportunities to facilitating access to networks and decisionmakers, to ensuring participants can access mental health support and advocacy services. Sometimes it's as simple as covering travel costs and providing warm meals during sessions. Ultimately, we are not simply trading stories for opportunities but rather building something meaningful together that serves the community in the first instance and then both the arts and the bigger mission of social change.



Tracy Beaker's created a lot of assumptions and stereotypes. Understand that we are not Tracy Beaker, we are real, we need to move away from that narrative.

Angelina Singh

What a project that embeds justice, advocacy and rights looks like:

• It will recognise that human rights and children's rights issues are important to the participants.

• Experts by experience, who are care-experienced, will have a role in project design.

• The project may also employ artists or mentors who are care-experienced.

• The children and young people will be encouraged to share their insights opinions and ideas and be supported in advocating for themselves, both on the project and in other contexts. • The children and young people will be able to choose to use arts and creativity to make a

difference in their lives and in the lives of others. There will be support for them to do this.

• The project will provide a platform, with the right level of profile, if children and young people choose to use their creative voice to 'speak truth to power'.





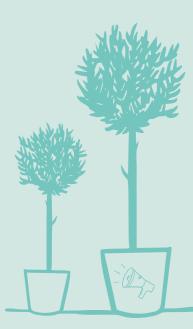
You could:

- **Explore** with your team how the creative practice is guided by justice, advocacy and rights.
- Invite children and young people to create their own, unique group agreement or manifesto, with values and guidelines for how they want to work together and what they expect of adults who work with them.
- Hold yourself accountable to the children and young people's manifesto or agreement and encourage your whole organisation to do the same.
- Employ people with lived experience to work on your project and/or advise you.

Offer participants the opportunity to explore children's rights and human rights and to use art to have a voice about issues that they care about.

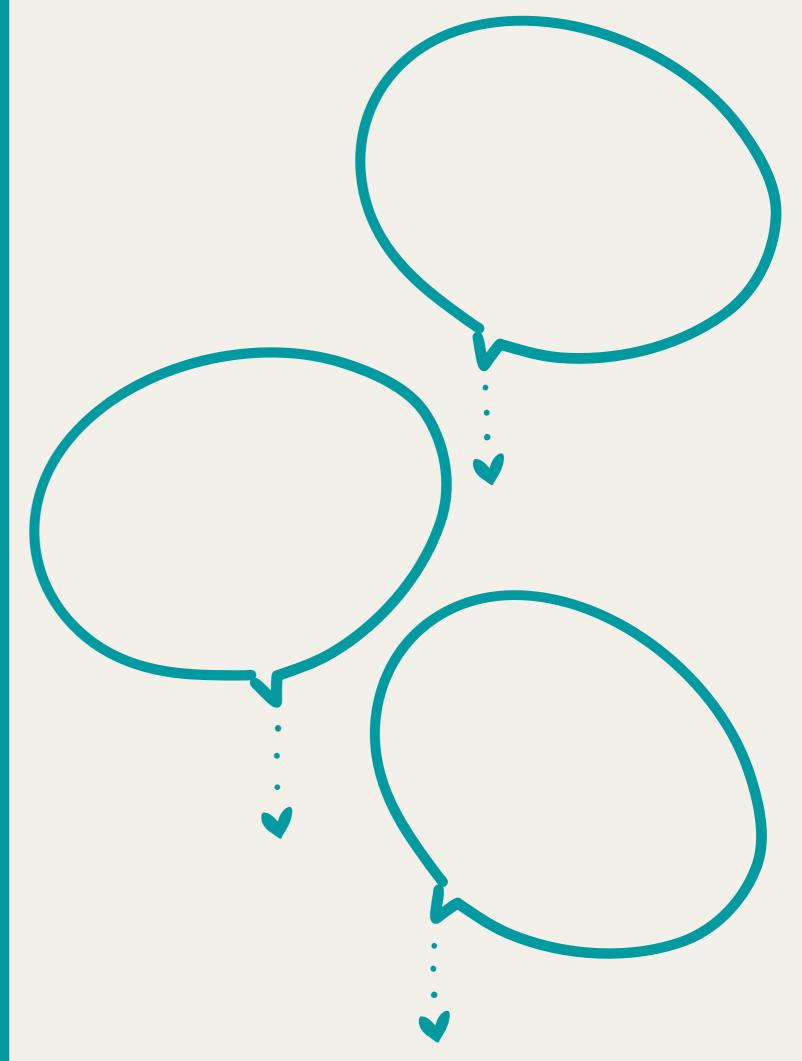
Negotiate high profile contexts/ spaces for children and young people to share their work, if that is their choice.

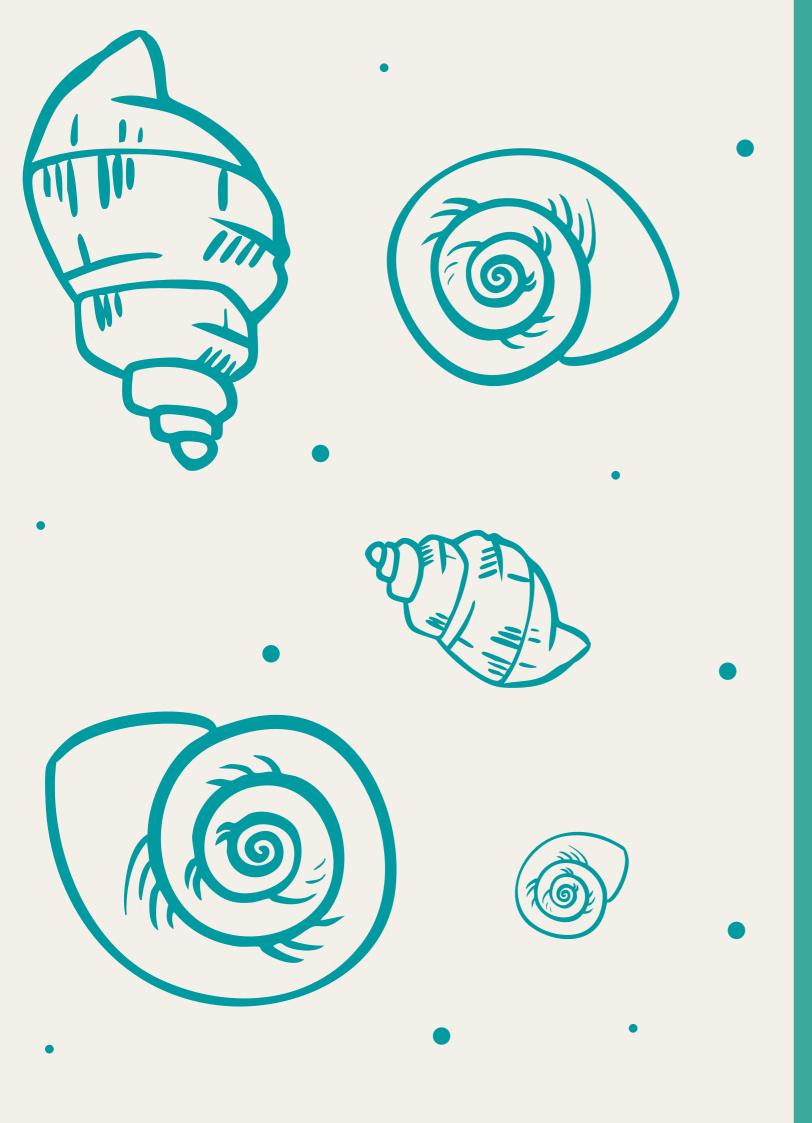
Offer training for practitioners in conflict resolution and negotiation, so they are equipped to facilitate challenging conversations with children and young people.



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Reflection & Learning





I'm a huge advocate and believer in reflection and learning; they shape what comes next. I think the minute we stop doing it we fail the young people we work with. Something I've always done is keep my own journal. I think it's so important to have space to think after a session.

Nicole Morris

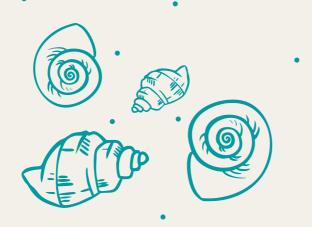
Why are reflection and learning important?



Time invested in reflection and learning is as important as the time spent in workshops with children and young people. Taking time to build an understanding of inclusive practice, trauma-informed practice², attachment theory³, child development and knowledge and understanding of the care system or legal process that a person may have undergone is extremely valuable.

Care-experienced children and young people will have had very different life journeys, but they have experienced the same system; a system that may have impacted their sense of belonging and sense of self. Having deep knowledge of all the factors that might have had an impact on the children and young people's lives can make you a more competent practitioner. At the same time, it is important not to stereotype careexperienced children and young people, as they are not their life story.

Reflecting with and learning from the children and young people is crucial in the cycle of reflection. Taking time to debrief and record observations of the session, ideally with other practitioners, is crucial in the learning process.

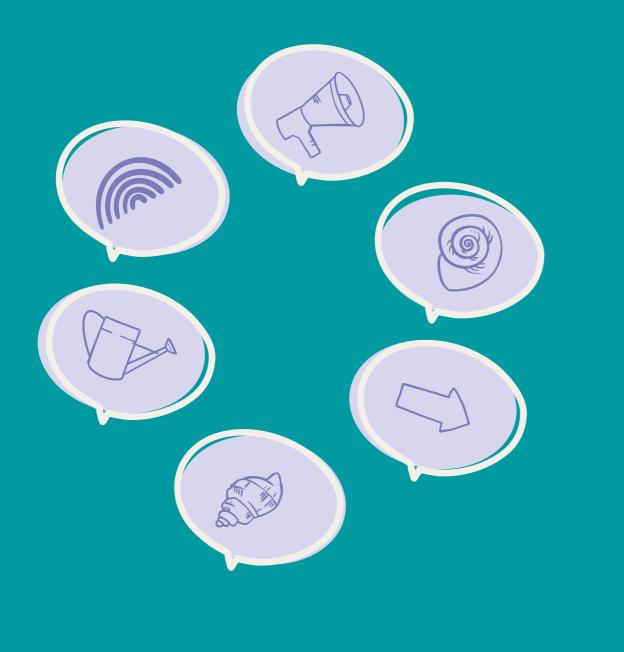


Many practitioners keep journals of projects, sometimes utilising a range of art forms, such as drawing or poetry as reflective tools. We do not learn from experience alone, but by reflecting on it and one of the most valuable ways to do this is with a colleague.

Sometimes difficult experiences in a workshop can stay with us for a long time and in a profound way. They are often the experiences that produce the most profound learning and the experiences that

practitioners may need some support from colleagues to unpick. Sometimes projects offer professional supervision for practitioners to help with these difficulties.

Working with an external evaluator can support organisations and practitioners developing programmes to meaningfully reflect on strengths and weaknesses and identify areas for further learning.



Case Study 7

Art as a Reflective Tool by Nicole Morris

In 2023 I initiated a new Art and Wellbeing partnership between Foundling Museum and the Coborn Centre for Adolescent Mental Health.

In the sessions a lot of the young people were working very much independently, so I was keen to initiate an opportunity to reflect together. For this, we got a long piece of calico, which we rolled up and each week would reveal just a metre at a time, so that you couldn't see what had gone on before. At the end of each session, the group would stand around this new section of blank calico to collaboratively fill it before rolling it back up. The invitation was to repeat something that had resonated in the session. Here somebody would make a mark and then another person would continue it or add something new; where somebody else would discover

something in the moment and that would lead the whole group on this new trajectory. It became a very significant ritual for us all and had this creative autonomy that was inherently collective.

The full length of fabric was then unveiled at the end of the project as a record of the weeks we had spent together. When we revealed the whole thing, it was this amazing journey that we'd been on together. It spoke in a language that didn't need words.

In a later project we used the wall outside the studio to reflect onto, each week painting with a new colour, slowly building a collective image, one day on top of the other, which marked this similar passing of time. Both the wall painting and fabric work are now on permanent display at the centre. Reflection just makes everything stronger. People will not be afraid to tell you how they feel if they think that you will listen.

Barakat Omomayowa

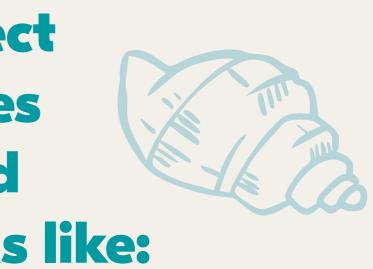
What a project that prioritises reflection and learning looks like:

• It will support practitioner competence, reflective practice and structures for documenting and sharing learning.

• The project will integrate reflection and learning within the process with the children and young people. Practitioners will value what they learn from participants.

• The project will assess the learning needs of the team,

such as trauma-informed practice, attachment theory, social pedagogy, critical pedagogy and offer training.



• Space and time will be

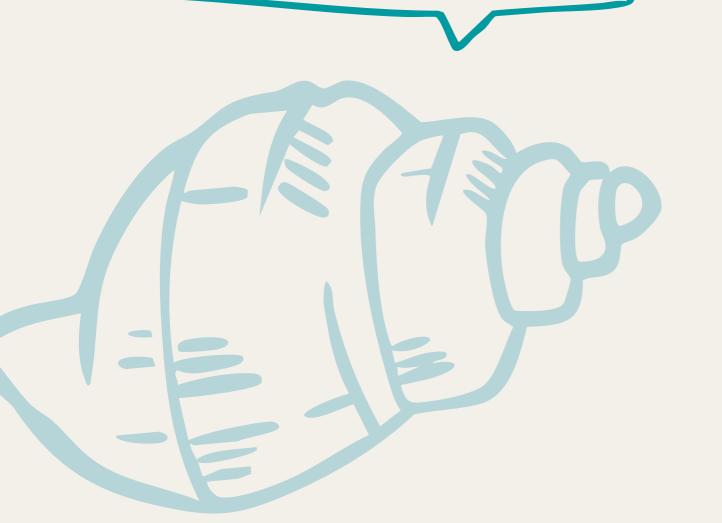
allocated for practitioners to reflect on sessions by speaking with co-facilitators and making notes, or keeping a log to facilitate ongoing learning and development.

• Reflection and learning

will be captured in ways that help the project and the sector to develop, not just to report to funders and partners.

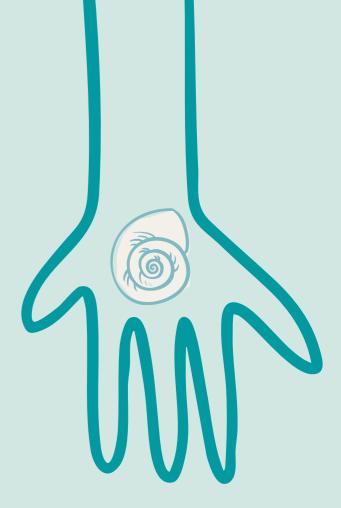
• The organisation or practitioners will seek advice from individuals or organisations who lead best practice in this area and connect with others doing this type of work. Our approach at Lung Theatre continues to evolve through experience, reflection, and most importantly through listening to the communities we work with.

Sarah Kadri



You could:

- Explore with your team how the creative practice is guided by reflection and learning.
- Explore ways to use art forms as reflective tools with children and young people and with practitioners.
- Create an individual or shared log or journal for each project to capture learning as it happens.
- Offer a training package for all practitioners that could include trauma-informed practice, cultural competence, attachment theory. (See resources section)



 Work with an external evaluator or critical friend, to support reflection and to identify areas for further learning.

Participate in or create networking opportunities for freelancers and organisations who work creatively with the target group.

Hold events that encourage critical debate about the work.

Final Words



















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In our work, we may sometimes find it hard to stop and think about what we do. My final guidance is to make space to pause and think about your work, why it matters to you and how you wish to respond to the challenges it presents. Find a quiet space on your own or find someone who will help you to 'think out loud'.



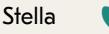
You could reflect on:

- *-•• The ethical values that matter most to you. These might be
- How you live your values.
- How you prepare yourself and others to do this work.
- How you take care of yourself and others in the work.
- Who your allies are. ₩----0
- and delivered.
- 0----- How budgets are allocated and who has a say about this.

Please add to this list with other things you wish to reflect on.

On behalf of A New Direction and all the people who have helped to create this resource, I wish you the courage and wisdom to do this work justice.

Warm wishes





among the values we have included, or they might be different.

How power is distributed in projects and if the balance is right.

Gossary

Adverse Childhood Experiences: Potentially traumatic events that occur in childhood, also known as ACEs. These can include violence, abuse, and growing up in a family with mental health or substance use problems. Toxic stress from ACEs can change brain development and affect how the body responds to stress.

Attachment theory: Originating in psychology, it is an analysis of the impact of the quality of adult caregiving on children's development, from early years to adulthood and especially on relationships.

Care experienced: A child or young person is 'care experienced' if they are living, or have lived, in care at any stage in their life. This includes children who have experienced, or are currently, living in residential care, foster care, kinship care (with a family member), or at home with a supervision order.

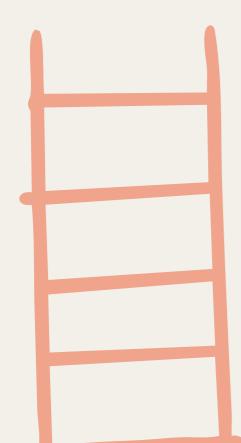
Critical pedagogy: Focused on understanding and challenging power structures and inequalities. It encourages practitioners to interrogate oppression and embed critical consciousness in their work with others. Critical pedagogy is largely attributed to Brazilian educator and philosopher Paulo Freire, who championed the idea in his book, Pedagogy of the Oppressed, first published in English in 1970.

Cultural competence: The ability to understand, communicate with and interact with people across cultures; including a person being aware of their world view, developing positive attitudes towards cultural diversity, having knowledge of different cultural practices and world views.

Experts by Experience: People with direct, first-hand, life experience. Experts by Experience are important in project design and delivery as they understand, from the inside, the impact of project decisions on participants. They can also be valuable advocates for a project. When working with Experts by Experience it is important to consider how best to hold lived experience safely.

Freelancers: Practitioners who are self-employed and work for organisations often on short-term contracts. This might be to facilitate a series of workshops on a project. Freelancer have different rights to employees and their contracts can be more precarious.

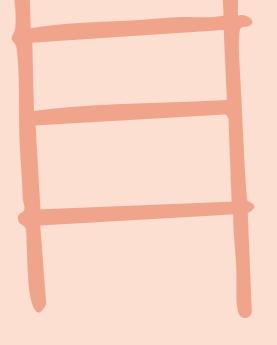
Nothing about us without us: Originating in the disability rights movement, to assert that policies affecting people with disabilities should not be created without their direct input and participation. The term is now more widely used to mean that those directly impacted by a decision should have a voice in making it.



Social pedagogy: A term that it is used across public policy, ethics and academia and in practice. Social pedagogy focuses on the belief that the best conversations happen when children or young people and practitioners participate in activities together. Social pedagogy suggests that this strengthens relationships between adults and children, and that through collaborative activities, they both can develop new skills together.

Tokenistic: Actions that are superficial or symbolic, which on the surface look inclusive or fair, but lack genuine commitment or lasting change, particularly for excluded or marginalised groups.

Trauma Informed practice: Widespread in organisations and with practitioners who work with care experience children and young people. It is an approach to working with people that considers the possible impacts of trauma and embeds approaches that both minimise the potential for re-traumatising people and prepares an appropriate and caring response when trauma is present in a group. There are six principles of trauma-informed practice: safety, trust, choice, collaboration, empowerment and cultural consideration. There are many organisations that offer trauma-informed practice training.





Active Listening Guide Kazzum Theatre

Adverse childhood Experiences Ted Talk Nadine Burke Harris – TED Talk Video

A Learning Framework for Artist Pedagogues Pat Petrie and Helen Chambers, National Children's Bureau and Creativity Culture & Education, 2009

Children in Care Information and Guidance NSPPC Learning

Dramatising Social Care: Applied Theatre as a Tool of **Empowerment for Looked After Children and Beyond** Claire MacNeill, University of Winchester, 2011

How We Hold: Rehearsals for Art and Social Change Serpentine Gallery Education

Producing Art and Theatre Work by Care Experienced People Case Study, Children's Commissioner

Promoting the Well-Being of Children in Care: Messages from Research Tom Rahilly and Enid Hendry, NSPPC, 2014

Psychological Trauma and Adversity including ACEs (Adverse Childhood Experiences) Scottish Government

Radical Self Care Journal Dawn Estefan, A New Direction

Relationship of Childhood Abuse and Household Dysfunction to Many of the Leading Causes of Death in Adults The Adverse Childhood Experiences (ACE) **Study** Vincent J. Felitti, MD, FACP, Robert F. Anda, MD, MS, Dale Nordenberg, MD, David F. Williamson, MS, PhD, Alison M. Spitz, MS, MPH, Valerie Edwards, BA, Mary P. Koss, PhD, James S. Marks, MD, MPH, American Journal of Preventative Medicine Research Paper, 1998

Foundation & Blue Cabin

Trauma-informed Practice Toolkit Scottish Government

Understanding Trauma and Adversity Young Minds

UK Trauma Council Website of Resources

Valuing Participation: The Cultural and Everyday Activities of Young People in Care Lisanne Gibson and Delyth Edwards, University of Leicester, 2015

Window of Tolerance Government of Jersey, 2020

Where We Meet: A good practice resource for arts organisations and artists with lived experience of displacement Co-authored by Mia Gubbay and Soizig Carey, A Cross Borders project, Scottish Refugee Council, 2024

Sing Up - Creating a Safe Space for Singing Sing Up



<u>A New Direction</u> Generating opportunities for children and young people to develop their creativity.

Arts Connect Leading change for children and young people.

<u>ArtsChain</u> Network of participatory arts, community arts and socially engaged practitioners, based in the North of England.

Barnardo's Provides Trauma Informed Practice Training.

<u>Blue Cabin</u> Strengthens relationships between care experienced individuals and the people in their lives through creative activities.

<u>**Care Leaver Covenant**</u> Working to connect care leavers with exclusive opportunities in educations, work, wellbeing, money and their home.

<u>**Care Leavers**</u> Charity aimed at improving the lives of care leavers of all ages.

<u>**Catch 22**</u> Delivers services that build resilience and aspiration in people and communities across the UK.

<u>Coram</u> Coram is the first and longest serving children's charity in the UK.

Collective Encounters Arts charity specialising in theatre for social change

Institute for Cultural Affairs Working to enable people to bring about positive change and to influence constructively decisions that affect their lives. Provides Facilitation Training.

John Lewis Happier Futures Working with care experienced designers.

Kazzum Theatre Uses creativity to enable children and young people who have been impacted by trauma and adversity to feel seen, heard and valued.

Lung Theatre Campaign led arts charity.

National Youth Advocacy Service Offers a range of additional support services as part of our mission to support, safeguard and empower children, young people and adults in vulnerable situations.

NSPPC Learning Information and guidance on what you and your organisation can do to protect children from harm.

<u>New Town Culture</u> Curatorial project based within the operational heart of Barking and Dagenham Council, in east London.

Participatory Arts London (PAL) Peer-to-peer learning network. PAL is a collective voice for people that design, produce and facilitate participatory arts in London. **<u>Power 2 Prevail</u>** Supporting care-experienced young people.

Social Arts Network A community of artists committed to building agency in the field of art and social practice.

South London Gallery Gallery established to 'bring art to the people of south London'.

<u>The Attachment Project</u> Healing unresolved childhood trauma enables the formation of healthy, loving relationships.

The Care Experienced Movement Use the diverse lived experiences of the children's social care system to support their community and create a better future for all care experienced people in the UK.

<u>The Rees Foundation</u> Offer help and advice to care leavers. Their projects are available to anyone over 16 who has been in foster care or residential care during their childhoods.

The Roundhouse Arts and music venue in London on a mission to raise the creative potential of the UK.





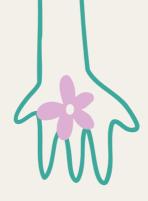
Thank you to Stella Barnes and A New Direction for bringing together this Ethical Practice Resource. In a world which is so intent on measurable outcomes and proof of success by data, this tract is most apposite. The impact that ethical cultural practices have on outcomes for vulnerable children and young people will never be measured in algorithms, because there is no measure for the healing that takes place inside.

As an enrichment coordinator who works in partnership with many diverse creative organisations, this resource will be a very strong spur to ensure that every activity will do justice to our young people. Stella Barnes had chosen perhaps the 14 most important words as her section headings ... Love ... Agency ... Trust ... Advocacy ... Rights ... They should become a mantra for practitioners.

When I first had the privilege to work with A New Direction in bringing a group of Care Leavers together to co-create We Belong, they wrote a manifesto which is as vital then as it is now; they wanted to be "Loved not just Looked After".





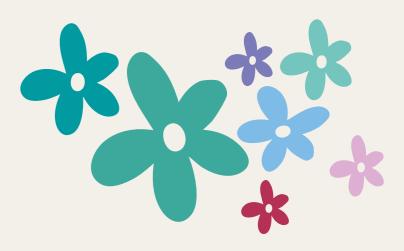


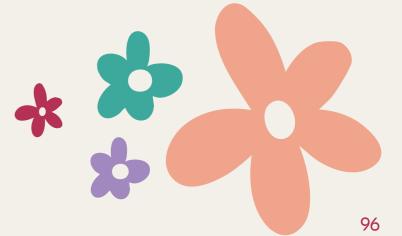
They wrote, "Create Space for us to Heal/ Encourage us to have Confidence/Give us the room to Reach our full Potential/ Celebrate our Individuality/ Have High expectations of us"

But how do we, who provide enrichment for vulnerable children, do this? By following the advice in this easy-to-read, to-the-point resource is how. It needs to become our guide; it needs to be disseminated, not only to practitioners and cultural organisations, but to all who work with Children Looked After and Care Leavers, schools, clubs, carers, and the corporate parent.

Stella Barnes and A New Direction have created a powerful resource for practitioners that places ethics where they belong, right at the centre of good practice. It is both very welcome and truly needed.

> Bernadette Alexander Enrichment Coordination Supplier for the Virtual Schools of Barnet, Brent, Ealing and Harrow on behalf of John Lyon's Charity







A New Direction is an award—winning charity (1126216) working to enhance the capacityand agency of children and young people in London to own their creativity, shapeculture, and achieve their creative potential.





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