



DELIVERED BY



CASE STUDY

AUGUST 2014

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What is Future Leaders?

A new youth arts leadership programme for 13-25 year olds involving training in percussion, dance, and visual arts, business development workshops, guest speakers, distance tasks, mentoring, and CPD.

Who delivered the programme?

Global Grooves

When did it take place?

Devised, developed, and funded – from September 2012. Announced – September 2013

Recruitment – September to November 2013

Delivery – January to July 2014

Where was it based?

Residential weekends – Tameside, Manchester

Recruitment – participants from all over the UK



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1. MOTIVATIONS FOR THE FUTURE LEADERS 2014 PROGRAMME

Throughout its history, Global Grooves has been committed to passing on knowledge and opportunities surrounding Carnival arts. Our team observed a number of barriers facing the development of the Carnival arts scene in the UK, and developed Future Leaders as a catalyst for change. Some of these barriers included:

- Low numbers of young people progressing through the Carnival scene.
- Lack of focus on arts and creativity in the mainstream school setting.
- Misunderstanding and poor perceptions of the ability and attitude of young people.
- Lack of accessible and meaningful training opportunities for young people in Carnival arts.

Our team also had a number of desires and dreams of its own:

- Desire to see fresh faces develop new ways of working and to reinvigorate the UK Carnival scene.
- Global Grooves' on-going commitment to share good practice and represent lesser-known cultural art forms to raise their profile and status within the UK scene.
- Global Grooves' aim to increase its capacity as an arts organisation by delivering a large-scale educational pilot project over a one-year period.



2. WHICH FUNDERS AND ORGANISATIONS SUPPORTED THE FUTURE LEADERS 2014 PROGRAMME?

Global Grooves	In-kind project management, equipment, venue and financial contributions
Arts Council England	Provided funding for 10 Dancers and 10 Visual Artists
Youth Music	Provided funding for 20 Percussionists
Bangdrum CIC	In-kind management and logistics support, plus financial support
Cabasa Carnival Arts	Studio Equipment and resources
British Airways	In-kind flights for international artists
Oldham MBC	In-kind venue support
Livingstone Primary School	In-kind venue Support

Referring organisations who signposted their young people to apply for the Future Leaders programme:

Education establishments include	Carnival arts organisation Include	Youth music organisations include	Other youth / arts organisations Include
<ul style="list-style-type: none"> - Huddersfield University - North Chadderton High School - The Radclyffe School - Mossley Hollins High School - Saddleworth School - Stretford High School - Oasis Academy Oldham - The Albion Academy Salford - St. Michaels School Chorley - Abraham Moss High School - Manchester Metropolitan University 	<ul style="list-style-type: none"> - Bangdrum CIC - Kinetika Bloco - BeatLife - Arco Íris - Jubacana - Juba do Leão - Bangdrum CIC - Nottingham School of Samba - Cabasa Carnival Arts - Raw Samba - Brinnington Arts and Music - Jamma de Samba - Drumdin - New Carnival Company 	<ul style="list-style-type: none"> - Band on the Wall - Brighter Sounds - Tameside MBC - Oldham MBC - Manchester City Council - Blaze - Square One Studios - Rising Stars - Musicians Without Borders - More Music Morecambe - Mid Pennine Arts - London Philharmonic Orchestra - Abney Orchestra - Lancashire Music Hub 	<ul style="list-style-type: none"> - Cheshire Dance - Walk the Plank - Arts Council England - Media City UK - Community Arts Northwest - Mossley Community Centre - New Charter Housing Group - Guinness Northern Counties - DIGM - Zion Arts - The Mighty Creatives - Curious Minds - Artswork - Roundhouse - Cornerhouse - RISE Youth Dance

3. WHAT DID THE FUTURE LEADERS 2014 PROGRAMME CONSIST OF?

In order to give the young artists the best possible chance to succeed as well-rounded and multi-skilled individuals outside of training weekends (and well after the course had ended), the Global Grooves team carefully selected a team of tutors, artists, and industry specialists to lead workshops and seminars in a variety of subjects ranging from Carnival art form sessions to community project development. Below is a list of the modules and training aspects our 2014 Future Leaders completed.

i) RESIDENTIAL WEEKENDS

4 x weekends in Tameside, Manchester, consisting of the following modules:

- Weekend 1 Percussion – Candomblé (Leon Patel)
Dance – Orixá movement (Adriana Rosso)
Visual Art – Masks (Helen Davenport)
Creative Journals – David Hulston
Guest Speaker – Mat Fox
Guest Speakers – Eraldo de Sá Marques & Adriana Rosso

- Weekend 2 Percussion – Samba (Eraldo de Sá Marques)
Dance – Samba (Rebekah Fowler and Paula Santos)
Visual Arts – Batik and silk painting (Ali Pretty)
Business Development – Social Enterprise (Scott Darraugh)
Business Development – Identifying Community Projects (Kooj Chuhan)
Guest Speaker and drum kit demonstration – Steve White

- Weekend 3 Percussion – Maracatu & Coco (Holly Prest)
Dance – Maracatu & Coco (Mariana Pinho)
Visual Arts – Backpacks & Structures (Colin Spalding)
Music and Dance – Capoeira (Mika de Oliveira and Jane McLean)
Business Development – Applying for Funding (Tom Northey)
Business Development – Marketing and Networking (Sue Fletcher)
Business Development – Funding surgery (Angela Chappell)
Guest Speaker – Angela Chappell (Arts Council England)
Guest Speaker – Colin Spalding (Rampage)

- Weekend 4 Percussion – Samba Reggae & Candomblé (Jon Hardeman)
Dance – Samba Reggae & Orixá movement (Sallie MacLennan)
Visual Arts – Withy structures (Mike Green and Gordon Banks)
Business Development – Tackling Community Issues with the Arts (Magdalen Bartlett)
Business Development – Developing a Social Action Project (Leon Patel)
Guest Speaker – Dave Moutrey (Cornerhouse Theatre)
Guest Speaker – Mike Green and Gordon Banks

ii) DISTANCE LEARNING TASKS

In between each weekend, the Future Leaders completed research tasks to consolidate their previous learning as well as prepare them for the content of the following weekend. These tasks ranged from researching specific art forms styles and artists, to pre-learning musical content and choreography.

iii) MENTORING AND TEAM SUPPORT

Our varied team of mentors shared their practical experience and skills with our Future Leaders to allow them to opportunity to grow as individuals whilst having support and knowledge available to help them flourish as arts leaders.

iv) ONGOING SELF-REFLECTION

A key part of a Future Leader's development is enhancing their ability to experience new things, reflect on their reaction or feelings, and consider ways in which they might progress.



As the weekends progressed, our Future Leaders were guided through more in-depth personal reflection sessions, eventually leading to a sharing session where everyone teamed up and spoke about the experiences of another Future Leader. For some of them, self-reflection was a completely new concept often difficult to engage with because it brought up personal feelings, which were sometimes hard to accept or move past. With the support of our team, every Future Leader had to opportunity to share ideas, get support, and get the most from one-to-one time with a mentor, all of which was under-pinned by their specially structured reflection time. By the end of the course, it was clear that this year's entire cohort saw the value of the self-reflection process and for many of them it had opened up new ways of thinking and working.

v) BEING SIGN-POSTED TO OTHER OPPORTUNITIES

Thanks to a great response and continued enthusiasm from the Carnival arts scene around the UK, it was possible to refer our Future Leaders to a variety of further opportunities for learning, volunteering, performing, and teaching. Our Future Leaders arrived with us with a very mixed set of skills; some were highly experienced performers who needed support in promoting themselves and tapping into a network, whilst others lacking some repertoire knowledge quickly thrived with the injection of a new tutor's passion for a particular style.

Since enrolling on the course, our Future Leaders have enjoyed a variety of new experiences and placements as a result of their new network:

JANUARY – MAY

- ❖ Three of the Manchester-based Percussionists now perform regularly with Juba do Leão and have formed a Youth Board with Jubacana. www.jubacana.com / www.jubadoleao.com
- ❖ Three Percussionists from Liverpool have travelled to attend specialist instrument training with one of the course's lead artists.
- ❖ Four Visual Artists who came from Huddersfield University have worked with Cabasa Carnival Arts to develop a variety of commissions for high-profile events such as Manchester Day and RHS Tatton Flower Show. Several of the applicants who did not successfully secure a place on the 2014 course also volunteered in these projects.

MAY – JULY

- ❖ Having attended the course's Business and Development workshops, one of our Visual Artists successfully secured funding from Arts Council England for her first funded project.
- ❖ Several Dancers have worked so closely with their mentors through the programme that they have managed to reduce their non-arts related workload by generating new income from dance teaching work. One has even started up a workshop-teaching business as a result of the inspiration, mentoring, work experience, and encouragement from the wider Global Grooves and Bangdrum CIC team throughout the programme.
- ❖ A number of the Dancers have already been employed regularly for both educational and corporate bookings with Bangdrum CIC and Drum Jam Ltd. www.bangdrum.co.uk / www.drumjam.co.uk
- ❖ 18 of this year's cohort (from all art forms) worked alongside Cabasa Carnival Arts to develop and perform the first ever '*Great Garden Carnival*' as a special commission by RHS Tatton Flower Show. www.cabasacarnivalarts.com
- ❖ Several Percussionists and Dancers have been invited to complete further study opportunities, join new bands and projects, and work alongside new mentors and industry specialists in a work experience capacity.

AUGUST ONWARDS

- ❖ Several Percussionists have gained the confidence to join each other's projects as well as start to make plans to teach each other repertoire they have written. Many of the Dancers have also opened dialogues with each other to explore new creative work by blending their existing knowledge and training with newer Carnival forms they have learned during the programme.
- ❖ Three of the Percussionists from BeatLife (Liverpool) attended the Kinetika Bloco Summer School, where two of the other Percussionists are already based.
www.kinetikabloco.co.uk / www.beatlife.co.uk
- ❖ One of the Visual Artists has worked alongside lead artist Gordon Banks to develop cultural work in a school in the Midlands.
- ❖ One of the Percussionists travelled from Scotland to attend additional Global Grooves residential training in Candomblé to further his knowledge of the style.

4. PERSONAL BENEFIT TO INDIVIDUALS

We are proud to report that the programme had a profound effect on the majority of the Future Leaders, with every one of them taking solid learning and inspiration away with them to impact their future work. As we imagined, for many of them there would be personal struggles and barriers to overcome, such as low self-esteem and lack of self-belief (which we know actually stopped several potential candidates from applying in the first place). Some of our Future Leaders had never stayed away from home, labelled themselves as 'bad with other people', considered themselves less skilled or talented than others, or simply had never made their own bed or washed their own dishes. Throughout our residential weekends and distance-time, we noticed huge leaps being made for some, with more gradual changes happening for others.

Some of the most notable changes we saw in this year's Future Leaders included:

- ❖ Increased self-belief, self-worth, and self-esteem.
- ❖ Increased desire to try new things and think in a new way.
- ❖ Genuine awakenings relating to their dreams about a possible career doing something they love (and are good at).
- ❖ Improvement in home routine (including behaviour having school homework handed in on time).
- ❖ New friendships and relationships being built for the future.
- ❖ Happier, more confident young people who grew to belong to something (for the first time, for some).
- ❖ Sheer joy completing fun activities whilst spending time with other like-minded and inspiring people.
- ❖ Improved abilities and value of self-reflective practice and tasks.
- ❖ Greatly improved artistic skills and repertoire.
- ❖ Gaining skills that may set them apart in other areas of their lives (for example, University applications).
- ❖ Improved thinking skills, independence, life skills, public speaking, and social skills.



5. PARENTAL FEEDBACK AT THE CLOSE OF THE COURSE

“Meeting people from all round the country with a range of different talents as well as people who are like-minded; belonging to something; learning new skills; the connection between culture, religion, history and music; given her ambitions, which, in someone so young, is a great thing. This has been a fantastic opportunity that she has really enjoyed; it has widened her horizons. She has met brilliant people; has learned a huge amount; it has given her a real passion; and an independence. She raised the additional funding herself by using her music; this alone is a great experience. If the course is still available in two years time, and I sincerely hope it is, I would encourage my younger child to apply.”

“Since taking part in Future Leaders he has become more confident in many aspects. This has shown when he plays at his local Samba troupe and confidently takes a lead role. He seems to practice all his instruments (not just percussion) without being reminded or prompted, and appears focused on achieving higher standards in all of them. He has never been the best when it comes to being prepared and

organised for school, but there has been a definite change in this area, schoolwork is completed on time and without prompting. He has developed an understanding and tolerance with people, especially those who may not see things his way. Future Leaders has enabled him to meet people of a similar mindset and he has begun to build a network for himself. The course has given him the vision that that drumming can be part of a career, not just a hobby. He understands that business related skills are just as important as music and rhythmical expertise. He has developed focus on achieving a target.”

“My son is a fairly quiet boy, not known for great enthusiasm about anything. However when we picked him up from the train station after the third session he did not stop talking for the entire hour of our journey home - it gives me a lump in my throat just thinking about it - he was so excited by what he had learnt over the weekend and so full of the joy of it all! He is taking a gap year this year saving up to travel to Brazil to study Maracatu next summer and has joined a Maracatu band in Cambridge. Although he is just 18 and most of the members of this group are in their 30's he is mature and confident enough to be able to interact easily, through the shared love of drumming and percussion. Being part of Future Leaders has helped him gain confidence in his ability as a player. He also loved the interaction with his peers and has made some great friendships.”

“2012 was a rollercoaster year of emotions for my son. The Arts organisation he had been involved with for 5 years reached it's high peak when they entertained the crowds around the Olympic Park during the Paralympics but within months it then reached it's all time low when friendships broke down irreparably causing a year of turmoil. His confidence and social life had taken a massive knock and he had lost some of his lust for life. Both he and I were worried how he was going to get it back. In addition he had learnt all he could from his leaders and he felt a bit lost. Since the first weekend of the Future Leaders programme I noticed his happiness and confidence increase enormously and by the end of the programme had surpassed previous levels to the point that he has been inspired to choose his goals for the future including starting his own business in the arts. He has met like-minded positive new friends all of whom he learned something from. The programme taught him new styles and techniques, which have enhanced his knowledge, focus and enthusiasm for the arts. It really has made an impact, he was quite disillusioned before attending the course! You have totally inspired him! I have my happy and enthusiastic teenage boy back again - so thank you!”

“He has become more self-aware, particularly in terms of how he relates to other people. He has clearly seen that what you put into a relationship, you get out. He has enjoyed meeting lots of very different people, whose paths he would probably not have crossed otherwise, and he has made some close bonds. He has learned that doing something different is good - he has been surprisingly cynicism-free about Future Leaders. He has opened his mind to other types of music and realised that the best drummers have a full and varied toolbox of skills and knowledge from which they can select. His confidence levels have definitely increased, partly as a result of interactions and partly as the result of successfully learning something new and interesting. He has enjoyed the independence and the fact that you don't treat the students like children. From a parent's point of view, that independence has been balanced with a great set-up, venue, catering etc., in other words, the necessary care for our young people. I am very grateful that he was given this opportunity and for all the effort taken to make it happen.”

“What a fantastic idea to bring so many young, enthusiastic, talented people together, to teach and nurture their artistic prowess in a friendly caring environment.

In society today our young people are put under so much pressure to perform at school/college to attain high grades in all their academic subjects, maths, English etc., all very important to enable them to achieve in life. This is why Global Grooves is such a breath of fresh air. When a child/young person goes down the academic route in education, sometimes the creative side gets lost and is under developed.

Global Grooves is different because that's all you focus on, their passion. You tap into their artistic personalities and natural skills, show them the direction to allow them to develop their talents which is sometimes unfortunately side-lined to a hobby status in their busy lives. Global Grooves teaches them the importance of all the arts, which is fantastic. You allow them to be creative in a relaxed learning environment, where no one is made to feel embarrassed by expressing themselves through dance or music, being creative, not judged or made to feel silly or awkward. It takes gifted children and shows them how to express themselves in a mature in creative way.

You truly have taught the young people a wonderful gift, the gift of expression through their creative skills be it visual arts, music or dance.

They have been taught the respect towards different cultures that they previously were probably not aware of. It allows them to think and explore the rich diverse world we live in. It teaches them to never stop searching, exploring the different cultures, sounds, and colours of unfamiliar countries, because there may be a new favourite sound just around the next corner. You have taught them a new maturity towards the arts.

Global Grooves has made them more aware and has given them the confidence to try new things. And the fact that's its ok if it doesn't go right first time just relax, stick at it and you'll achieve your goal in the end. It has taught them expression is invaluable.

Whilst my son has learnt so many sensational things at these fabulous four weekends, the absolute main acquisition he's taken away with him is inspiration. Meeting all the leaders, the outside tutors coming in, teaching them new music, to the famous guests coming in, showing them what hard work and determination can achieve has changed my son. I thank both the team and all the kind sponsors for giving my son the opportunity to attend this programme he leaves with true INSPIRATION that will hopefully develop into him going onto inspire others in the future.

My son wishes to go into the teaching profession. At present he wishes to focus on primary education so think of all the young children he could potentially reach with the inspiration and new skills he's been taught. It's exciting for the future.

I feel you have achieved the goal of inspiring a fleet of talented young Future Leaders, that will mature and go out into the world and teach others, the invaluable lessons they have learnt from the future leader programme. You have filled a void. My gratitude and thanks.”

6. INDIVIDUAL JOURNEYS

i) PERCUSSION Eve, 14

The Future Leaders course has had a profound effect on Eve's life, not just as a young musician but as a young adult. When she arrived in January for the first residential weekend, we met a fairly defensive young woman who seemed (understandably) apprehensive about the unfamiliar faces and surroundings. During the first two weekends, she remained quiet, sussing out her place in the group and taking preference for sitting at the back of discussions and not always feeling secure about contributing out loud.

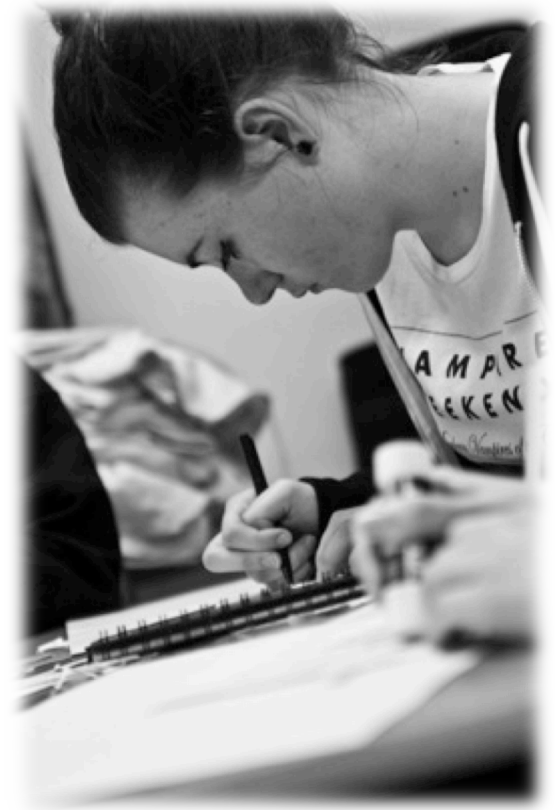
14-year-old Eve joined us from Liverpool, signposted via BeatLife; a community percussion group which was previously directed by one of our Future Leaders mentors. She attended the course along with three other familiar faces from the band, and did appear to get a lot of social support from them during the first two weekends. However, during weekend three, it seemed that something clicked for her. She began to speak up in group discussions and volunteer answers in her business classes. She even started to stand differently, and willingly returned a smile when one was offered to her. She connected strongly with Lead Percussion Artist Holly Prest during this weekend, and even travelled to attend additional specialist instrument training with the artist and her performance group following the course. Eve also travelled down to London to take part in the Kinetika Bloco Summer School, as a direct result of her newfound friends and network through the Future Leaders programme.

Eve has continued to keep in touch with our team long after the course has ended, as we are still sharing information with them, signposting them to further opportunities, and are following their discussions about how and when they will visit each other's projects to share ideas, rhythms, and even teach each other. Eve is a regular contributor to their online social media network, offering ideas and advice to her friends. This is a delight for our team to hear, as we hoped that the course would spark off such ambition and willingness to 'connect'.

In Eve's words from her final reflective piece:

"Future Leaders has indeed changed my life! It's certainly re-invigorated my interests in that area of percussion and has really made me re-discover music with a different mindset. I enjoy it a lot more now, and find myself constantly wanting to bash a drum or teach a rhythm."

At first, in FL, I struggled with getting stuck in. Most people were older than me, and we all had different levels of skills and experience. The more confident people always had suggestions, made jokes, got along with everyone easily, were good drummers etc., and at first I felt like a kid from a little community band who occasionally did drumming, but throughout the course, I've completely changed. Okay, I'm not a mega drummer, but I've gained all the skills I wanted at the beginning of the course."



Learning about not just the rhythms but also the culture, adds to knowledge, allowing me to expand my skills whilst also knowing about the context and the background. The rhythms I've been taught have been applied to our group, and I lead and teach them. I never thought I'd be able to do that, but I love it. Future Leaders does what it says on the tin!! It's certainly helped drastically with my confidence.

Regarding networking- I've met loads of interesting people who have the same interests, which is great, especially at such an age!! This definitely won't be goodbye, and I've made some great friends. I've also met people such as tutors, leaders and other people with experience in carnival arts, whether that be in design, music, dance or business.

Linking to business, I really hadn't thought about all the admin work and organising that goes into creative arts. Having talks and workshops from people who make carnivals happen was really informative and interesting, and I will definitely use knowledge from what was said in talks and workshops in the future, as they are very useful.

Since Future Leaders, I've started to lead almost every rehearsal and quite a few gigs in BeatLife. Before the course, if you had asked me to lead, I would never have said yes. I find myself full of ideas and plans, all inspired from FL.

Fantastic opportunities have come out of Future Leaders - helping to lead workshops for kids, learning to play the pandeiro and taking classes with Holly, Capoeira workshops... and I've met tons of interesting and fantastic people along the way.

Basically, thank you. I've re-discovered a passion for music on a different outlook. I love to teach, I love to play, and I've met so many amazing people, and I've learned so much.

I've just returned from London after the first week of Kinetika Bloco summer school, and I've had the most incredible time. The vibe is so different, and so good, and I've got loads out of it- skills, knowledge, friends, confidence, and it's all down to Future Leaders! Networking makes a difference - if I didn't know you guys or Kieran and Dom, I wouldn't have gone!

Thank you so much!"

ii) VISUAL ARTS Natalie, 24

Natalie graduated from Huddersfield University in 2013 having completed a degree in Costume with Textiles. Through trying different things and exploring different paths during her course, Natalie found herself intrigued by the world of Carnival arts and became a regular volunteer for Cabasa Carnival Arts in the Global Grooves Carnival Centre. From the outset, she hoped that the Future Leaders course would allow her to further develop her art form as well as open doors to work opportunities within Carnival arts.

In 2014, Cabasa Carnival Arts were commissioned by Manchester Day Parade and RHS Tatton Flower Show to create large-scale Carnival costumes including an array of colourful backpack butterflies worn by dancers and volunteers. Natalie worked closely with CCA Director and Lead Artist Emily Wood to design, create work, and even occasionally manage the volunteer team. We are proud to report that Natalie has now become one of our trainee artists who we regularly offer paid work and workshop assistant roles to, in the hope that she will continue to flourish as an emerging Carnival artist.



In Natalie's words from her final reflective piece:

"A range of skills have been covered during the programme, from the general workshops on everything from leadership to funding and applications to the art form specific workshops. During these we studied a variety of carnival costume skills including mask making, batik, silk painting, construction of backpack structures, withy work, 3-dimension paper work all lead by our own design and concepts.

The programme has given me the confidence to attempt, learn and partake in other skills and workshops that I would previously have felt unable to do so. It has opened up a creative world that looks at uniting arts forms to create a single piece, not isolate each section of what makes up a bigger picture.

It has pushed me forward into taking time to begin to embrace new skills, meet other artists and grow both my mindset and my creative abilities. I want to embrace working with a range of new and diverse people. Having spoken to various artists during the weekends regarding both practice and elements such as funding it has also given me the final push into taking a step towards self-employment and pursuing various elements of costume full time.

For my future I see a long line of work, hopefully! I want to take the skills and opportunities given through the programme and keep developing them. I'm applying for a variety of different roles and hope to be able to use what I've learnt to keep growing as an artist, passing information along to others once I feel a strong level of competence has been built.

Future leaders was a fantastic chance to bring together a group of individuals that all shared a passion for their art form in one way or another and show them what can be achieved by working together. It taught the importance of self belief in your art and an openness to embracing others skills and thoughts."

iii) DANCE James, 24

James graduated his dance degree and began working with Movema World Dance Company, based in Liverpool, and Rebound Dance in education. Since working with Movema before and after his degree, James enjoyed exploring different dance styles from around the world.

During the first residential weekend, a very interesting conversation with several members of our team began around arts participation was instigated by James in front of a large number of the younger Future Leaders. James told us how, when he was at school, he was routinely bullied and ousted for his love of dance, especially because he was a boy. Instead of this halting his development, however, James admitted that this negative attention simply spurred him on to work as a male dancer even more. He told us that as a young boy he dreamed that he would one day use dance as a way to develop other people's confidence, creativity, and offer them an outlet for their feelings, perhaps even finding their calling like he had done. James later told us that it was the first time he had really told that story to a group of people before.

In James's words from his initial application:

"It was when I was 14 that I really started taking dance seriously – inevitably there were tough times at school for it, but I loved it so much it didn't matter, and that's the kind of love I want to inspire in other kids. Thankfully there are much more male dancers on TV and in the media these days; it's so great to see the influence Diversity, for example, have had on getting boys involved in dance. Through my work with Movema and as a freelance workshop facilitator in schools, I've found that when they're younger, boys are really interested in getting dancing and having fun with the moves, because they don't have the social pressures telling them they shouldn't. I want to do more work with young people, and develop my skills in world dance, particularly African and Afro-fusion dance. Dance is such a great way to get people interested in other cultures and promote tolerance for diversity without preaching."

Throughout the course, James always spoke with such maturity and honesty that it was clear all of the Future Leaders benefitted from listening to his thoughts and ideas, and got a lot out of his sunny nature and fun-loving persona.

Previously, James told us that his dyslexia had been an inconvenience to his development on the business side of his work, though the course's seminar-style and practical sessions helped him to gain new insight into this side of his business. He has since started to build his own dance business working in primary schools as a result of the momentum and encouragement he has received during the course. He has also completed paid educational and corporate dance work through Bangdrum CIC and Drum Jam Ltd. respectively.



7. PROBLEM AND CHALLENGES; overcoming problems and making recommendations for the future

The Future Leaders programme was a huge success but was not without its challenges. A number of key challenges were identified but effectively dealt with during the programme.

Organisational capacity

The Global Grooves team worked tirelessly to ensure attention to detail was maintained throughout the programme and this greatly affected the capacity of the organisation to deliver additional opportunities outside of the Future Leaders programme. We experienced several set backs to our timeline; a delayed website meant we could not announce the course during the final school summer term – this may have meant several potential students missed the opportunity; a change of venue and difficulty in finding a suitable dance space meant we needed to opt for spaces which were not ideal for the sessions. We also decided to delay the date of the final reporting to funders as we felt extra time would ensure a more thorough Case Study and External Evaluation could be created.

In hindsight additional budget and project management support is required to deliver a project of this scale.

Recruitment

Although recruitment was hugely successful, we faced a number of barriers in circulating details about the opportunity due to other organisations and music leaders being reluctant to pass on the information directly to young people. Many music service hubs, youth music projects and individuals did not pass on the opportunity to their young people. Some of the reasons identified were: insecurity in their own projects leading to fear of losing participants; not wanting young people to miss performance opportunities with their own groups; educational establishments being inundated with sales calls and marketing from commercial organisations meaning they assumed that Global Grooves was trying to convince them to 'buy' services in-turn not passing on the relevant information to members of their staff, as well individual professionals making assumptions on behalf of their young people (i.e. this programme will be of no interest).

Our recruitment team arranged face-to-face meetings where possible and worked hard to develop partnerships with other youth arts organisations; this led to a large number of applications and all places being filled.

Application process

Although the application process was a great success and was made as accessible as possible, many young people who were less able to express themselves through an application form may have missed the opportunity. Young people who were not successful in this year's application process were later offered other opportunities via Global Grooves and in hindsight may have been more suitable candidates than some successful applicants.

We will be offering compulsory phone or face-to-face interviews in the future to ensure that we gather as much detail as possible and offer a fairer assessment process.

Mentoring

The weakest area of the project was the distance-mentoring element. Where some young people had amazing support others had weaker mentors with less time / interest to offer their full professional guidance. *Although all mentors were supported through mentor packs and guidance, we believe that in the future we may need to re-consider the assessment criteria when identifying suitable mentors.*

Participants not completing the whole programme

There was one young musician who dropped out after weekend one this was due to reasons out of our control surrounding mental health issues and the pressures of work outside of the programme. Although we did everything possible to support him to attend he felt that the programme would be too much. One student did not attend weekends two or three due to exams and work commitments and living over 8 hours drive from the residential centre. Two students could not attend weekend three due to exam commitments and one student could not attend weekend four due to a family holiday. *Although this was a very low ratio, we would like to try and ensure that this is minimised further in the future by changing the structure of the majority of the residential training to a weeklong summer school.*

Arts Award

Fairly early on it was realised that this would be a distracting element for the participants within an already saturated and intensive programme, and also would demand too much capacity from the management and delivery team to be properly workable in a coherent and paced manner. This was therefore partially deferred, with the required documentation by participants taking place during the programme and all other work being re-scheduled to take place during the months following the end of the programme. *Team members will directly liaise with the interested participants during this period to supervise and support them to achieve the award. It should also be noted that this specific part of the programme was unfunded, being offered by Global Grooves without any financial support. However, Global Grooves will be monitoring progress and reporting in due course.*



8. THE FUTURE OF THE PROGRAMME

Global Grooves are currently in the planning and development stages for the next Future Leaders programme. Following a detailed evaluation, we will be delivering an even more comprehensive training programme which builds upon our first year of work in 2014. This programme of work will include:

- ❖ Working with the Future Leaders cohort (2014) on an individual basis to continue to offer them work experience, business mentoring, make them aware of further study and arts opportunities, and ensuring a network is in place and being managed by members of the cohort.
- ❖ A weeklong residential in early 2015 to another cohort of young leaders leading to further training later in the year.
- ❖ Further development work and training for the 2014 Future Leaders cohort.
- ❖ The development of a large-scale Global Grooves Carnival project which the existing Future Leaders graduates and a new cohort for 2015 will take part in collaboratively.
- ❖ Ongoing monitoring and evaluation to track the progress of our Future Leaders.
- ❖ We are also exploring the option of developing a Future Leader youth social entrepreneur project with a non-‘arts’ focus based on social action and social enterprise.
- ❖ Sharing resources and supporting materials such as Case Studies, online videos, and interviews with the public and other organisations.

SUMMARY

Global Grooves are proud to have played such a huge part in the development of its first cohort of young artists during the first year of Future Leaders. The long-term investment made in developing relationships and partnerships between Global Grooves and a variety of lead artists, tutors, organisations has ensured that this first year has been a great success. Regional and national organisations have come to know the Future Leaders programme as a leading authority on youth arts leadership, and it is expected that many more dialogues will open as a result of the programme. At the close of the 2014 programme, parents emailed and called to thank us for unlocking a part of their child's self that they hadn't yet discovered, as they grew in confidence and ability. Several Future Leaders wrote to us to personally thank us for inspiring them, changing their lives, and allowing them to believe they could become the people they wanted to be. It is highly exciting to predict where these bright young lights will take their energy next, and what tremendous heights these first seeds will grow to in years to come.

The key learning that we will take away from the programme comes in the form of words of wisdom and experience from a variety of our guest speakers and participants during the programme.

'Art allows you to be the most amazing version of yourself, ever'

- the arts allow humans to access their creative or true self in a way that few other activities can. The arts are changing lives in social projects all over the globe.

'Work together'

- bolder work can be achieved by sharing good practice and working collaboratively.

'Youth doesn't equal inexperience'

- many of the Future Leaders are highly capable young adults with a depth and breadth of knowledge to offer the world, especially in the Carnival Arts sector.

'A good leader doesn't need to take the credit'

- it doesn't matter who is the source of the work, so long as the work is being done.