Creative Mentoring with Children in Care:
An Enhanced Review

Dr Paul Kelly 2016

Executive Summary

This enhanced review aims to answer the following questions through the analysis of previous evaluations and reports on Creative Mentoring:

1.   What are the key attributes of Creative Mentors?

2.   What is the impact of Creative Mentoring for children and young people?

3.   What is unique about Creative Mentoring?

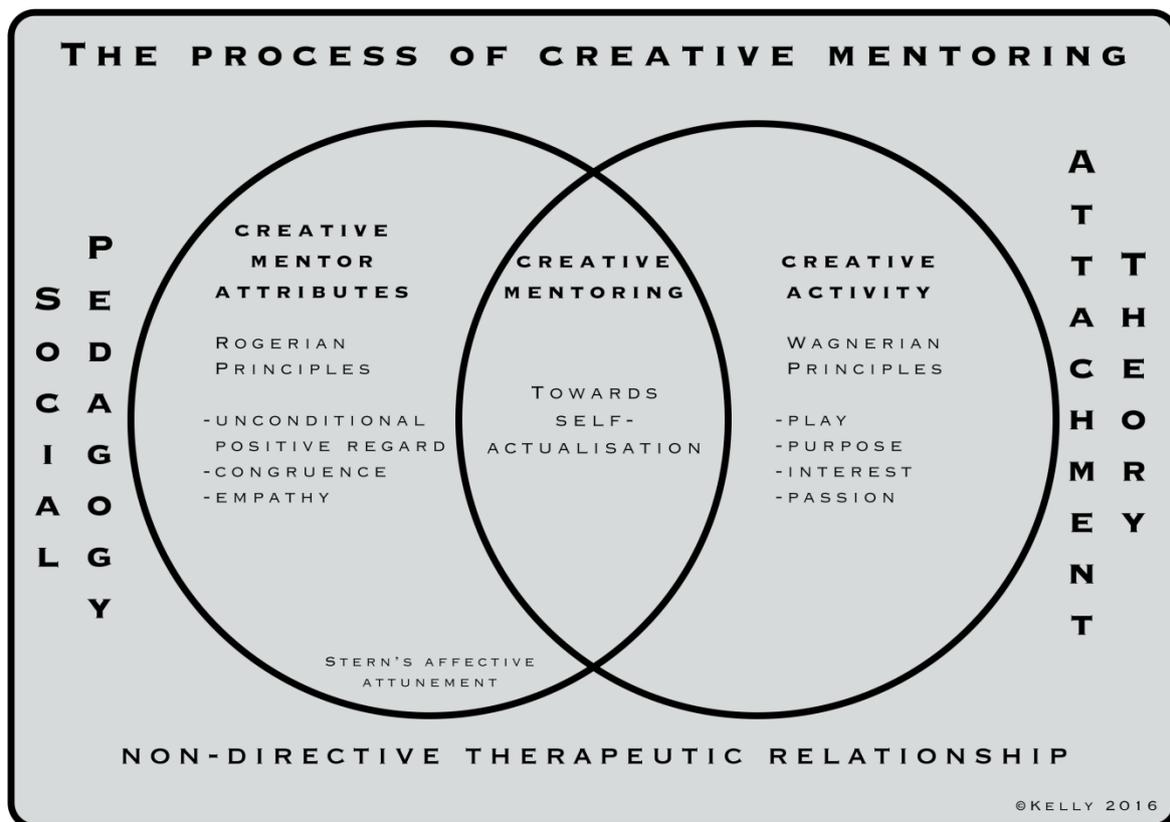The most significant attributes of Creative Mentors are identified as:

1. **Reflective,**
2. **Can create an environment where confidence thrives**
3. **Emotionally attuned to young person**
4. **Good at building relationships**
5. **Share power**
6. **Willing to let the mentoring journey evolve,**
7. **Challenge growth,**
8. **Open up new possibilities**
9. **Nurturing,**

These attributes, and other attributes explored in the report, are recognised as combining a range of psychological paradigms, the most relevant of which are: Roger's Principles of Unconditional Positive Regard, Congruence, Empathy, and Stern's Affective Attunement. These conditions, through the process of Creative Mentoring, create a non-directive therapeutic relationship which is a key factor in the success of this approach. This therapeutic relationship is enacted through a creative process and the creativity and work with the young person and follows Wagnerian Principles of play, purpose, interest and passion.

The impact of Creative Mentoring for children and young people is explored and documented in the report (**see page 11**). The evidence of the impact of Creative Mentoring is strong and rigorous and puts, at its centre, the development of the whole person, including improvements

in self-concept and self-esteem and a move towards self-actualisation. It recognises that many young people come into Creative Mentoring when they are 'stuck' in some way and possibly disengaged. Also within the impact evaluation is evidence of greater engagement in learning, education and school attendance or vocational engagement, but the model highlights the importance of focusing on the 'why' of Creative Mentoring, rather than solely on the 'what'.

The uniqueness of Creative Mentoring is described in a model incorporating a Venn Diagram where Creative Mentoring takes place in the cross-section between the Creative Mentoring Attributes and the Creative Activity (**see page 14 and below).**

THE PROCESS OF CREATIVE MENTORING

SOCIAL PEDAGOGY

CREATIVE MENTOR ATTRIBUTES

ROGERIAN PRINCIPLES

-UNCONDITIONAL POSITIVE REGARD
-CONGRUENCE
-EMPATHY

CREATIVE MENTORING

TOWARDS SELF-ACTUALISATION

CREATIVE ACTIVITY

WAGNERIAN PRINCIPLES

-PLAY
-PURPOSE
-INTEREST
-PASSION

ATTACHMENT THEORY

STERN'S AFFECTIVE ATTUNEMENT

NON-DIRECTIVE THERAPEUTIC RELATIONSHIP

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This process incorporates the paradigms of Social Pedagogy and Attachment Theory. Social Pedagogy recognises that learning takes place most effectively in an holistic and meaningful way when it is rooted throughout all aspects of a young person's life which impact on the well-being, relationships and empowerment of that young person. Attachment Theory encapsulates the process whereby Creative Mentors providing a secure base for young people and allowing them to develop their internal working model of themselves and the world in a new way.

Eight recommendations are made regarding Creative Mentoring, in light of this enhanced review (**see page 17).**

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Introduction

> *"Creative Mentors help us to be aspirational for the children we care for, by making visible their unique talents to reveal their often hidden ambition. We have seen young people grow in confidence and go on to achieve way beyond what they thought they could – being successful in school, gaining qualifications, making friends, gaining apprenticeships and going to University." (Johnson, 2016)*

There is a growing expectation on Local Authorities to ensure that Children in Care engage in their education, personal development and life in general and that they achieve as good outcomes as their peers who are not in care. Outcomes for children in Care have been a focus of local authorities for some time, particularly since the implementation of the Children's Act 2004. These outcomes are described and measured in a variety of ways ranging from emotional well-being, exam results, school attendance and socio-economic status in adult life. Despite an increased focus on the outcomes of this group at a national level, the gap between the outcomes of children in care and those of their peers has not decreased, but nationally has been maintained in terms of school attendance, exam results (DFE, 2016) and emotional well-being (House of Commons Education Committee, 2016). One of the greatest predictors of outcomes for young people in later life is their level of engagement in learning opportunities in which they can demonstrate curiosity, playfulness, interest and passion (Wagner, 2015).

Where children and young people come into the care of a Local Authority they have always experienced some degree of loss or trauma, either by virtue of their home circumstance (for example neglect and abuse), or through secondary factors (for example separation, loss or bereavement). This loss and/ or trauma, can affect a young person's engagement in school and their learning, depending on their personal resources and degree of resilience. There is a strong body of evidence in the research literature which highlights the valuable role of creative approaches for young people in helping them to process previous trauma and to help promote positive emotional well-being and improved mental health (Stuckey & Nobel, 2010). Creative Mentoring exemplifies a bottom-up approach of relationship building and personal development, through a group of creative and artistically skilled practitioners, who in turn can feed successful practice into local authority policy.

Many young people who are in the care of the Local Authority, demonstrate insecure attachment patterns. The aetiology of this is complex and beyond the remit of this document, but its implications are relevant. Where a creative approach can be taken within a relationship with an adult who can demonstrate nurturing, attachment principles, there are further opportunities for young people, who have poor internal working models (and relating insecure attachments) to develop more positive internal working models and more secure attachment patterns.

The opportunity to engage in creative activity and learning, within a safe, secure and nurturing one to one relationship allows a great freedom to focus on the personal and social development of a young person. This methodology fits within a social pedagogy paradigm.

> *"Social pedagogy is a theory of all the personal, social and moral education in a given society, including the description of what has happened in practice."*

> Karl Mager (1810 – 1858) in Cameron & Moss 2011

Pedagogic practice is a holistic process that creates a balance between: the professional (theory and concepts, reflective practitioner – the 'head'), the personal (using one's personality, positive attitude, building personal relationships, but keeping the 'private' out – the 'heart') the practical (using certain methods and creative activities – the 'hands'). All three elements are equally important and complement each other (ThemPra, 2016).

Social pedagogy has four core aims which are closely linked: well-being and happiness, holistic learning, relationship, and empowerment (O'Grady & Cottle, 2015). The creative mentoring approach offers holistic learning through a nurturing relationship and empowers young people. It works from a basis that learning is a life-long and wide-ranging opportunity.

There has been a greater prevalence of emotional well-being difficulties and poorer mental health outcomes for Children in Care, as compared with their peers who are not in the care of the Local Authority (House of Commons Education Committee, 2016). Strategising and policy making does not appear to have improved the national picture and this effect has continued as a result. There is a growing need for a grass-roots, bottom-up innovative approach in working with Children in Care, in a creative way, with nurturing attachment principles to co-create empowering opportunities for them to engage in their learning in a truly social pedagocical way.

What is Creative Mentoring?

The following description of Creative Mentoring is taken from Johnson 2016:

> *"Creative mentoring is Derbyshire Virtual School's partnership approach to working with any child in care who is struggling to engage in education or at risk of exclusion or disaffection.*

When a young person is disengaged and so 'stuck' that supporting professionals are struggling to improve the situation, a creative mentor can be commissioned to work with the young person.

Briefed jointly by social care professionals and schools, the Creative Mentor refocuses effort away from 'improving behaviour' to identify what it is the young person needs to help them become 'unstuck', and to build their skills, confidence and competences and help them reengage.

The Creative Mentor takes time to get to know the young person and creative activity is introduced. The means of working with the child is always practical, using a range of different tools (for example film, drama, music, poetry, photography and stories) to help young people safely explore the world around them, learn new skills, communicate with others and address personal and emotional issues from a 'creative distance'.

Activity takes place at home, school or in the community over varying lengths of time, dependent on what specific learning targets are set. The creative mentor may even decide to learn new skills in order to support the child, and encourage other supporting adults to get involved too. Learning together has proved to be a powerful way to build stronger relationships.

Through planning activity collaboratively with the young person alongside their supporting adults, Creative Mentors help to identify personalised pathways for progression. They carefully nurture young people's social and emotional development, enabling them to develop their interests, engage fully in education and focus on their ambitions."

The process and detailed activity of creative mentoring is well documented in previous evaluations and in case study examples. The creative mentoring journey typically begins with a simple question:

"What can we do together?"

This is the starting point question for Creative Mentoring and sets the tone of the person-centred non-judgemental, non-directive, dynamic journey that the young person embarks on with the Creative Mentor and other key adults in the young person's life. It incorporates an exploration of creative endeavour which is guided by the young person themselves, and a journey of self-exploration in a safe a nurturing relationship towards self-actualisation. It is creative in the sense that its process is through creative, and often artistic, work and it uses creative, flexible and adaptive processes. These are bespoke to the young person and their curiosity and needs. It is mentoring in the sense that, although 'non-directive', there is a purpose to the involvement of helping a young person move from a 'stuck' position to move forwards in their life in some way. 'Non-directive' is a term used, often in therapy, to indicate practice which is person-centred rather than being formulaic and process-driven.

The term 'non-directive' does not imply there is no direction, but more that the direction is not pre-determined, but is borne out of the 'client's' own exploratory journey. In these ways, Creative Mentoring is similar to, but strikingly different from, mentoring and from creative work on its own. It is the combination of its approaches which makes it unique, and its uniqueness provides a powerful process and opportunity for young people.

The diagram below (Johnson & Ali, 2016) shows how creative mentoring inhabits a 'third space' allowing for a young person who is 'stuck' to move forward with personal development and in engagement activity towards the starting point of formal education and then beyond.
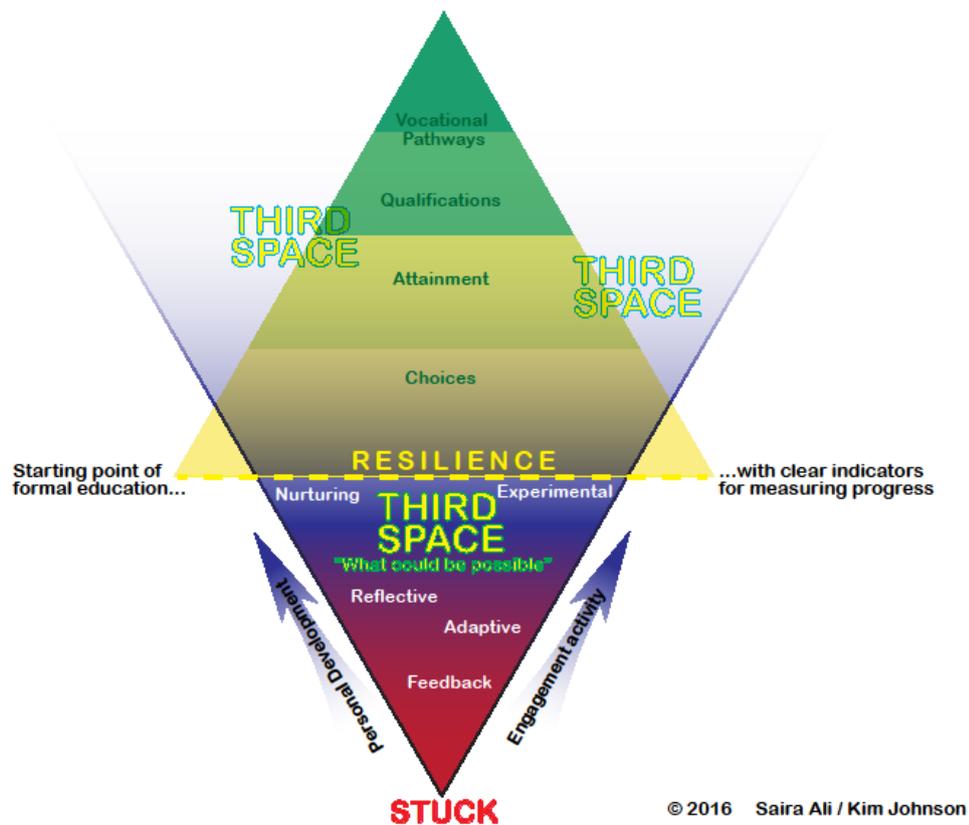
Why an Enhanced Review?

A range of evaluations of the Creative Mentoring approach in Derbyshire has been conducted previously (see Appendix A). The purpose of this current report is to provide an enhanced review of 10 previous reports, charted over the last 11 years, by identifying the unifying features of the previous reports to bring greater clarity to understanding the role of the creative mentor and highlighting the effectiveness of this approach. This enhanced review aims to provide a review of this prior work and to evidence the uniqueness of creative mentoring through an exploration of the attributes of creative mentors and a thematic analysis of the impact of Creative Mentoring on children and young people using evidence from the data in those evaluations. By identifying the commonalities in the previous reports and the themes therein, consideration will be given to the following research questions:

RESEARCH QUESTIONS:

1.   What are the key attributes of Creative Mentors?

2.   What is the impact of Creative Mentoring for children and young people?

3.   What is unique about Creative Mentoring?

1. What are the key attributes of Creative Mentors?

Previous reports and evaluations of Creative Mentoring have indicated a range of attributes of Creative Mentors. Through a thematic analysis of the previous evaluations of Creative Mentoring, and in particular, with reference to the 'Children in Care- Creative Mentoring Project' report (Watt 2012), the following 35 themes were identified as being the most significant and important attributes of creative mentors. These attributes were identified by the Creative Mentors themselves:

Reflective,
Can create an environment where confidence thrives
Emotionally attuned to young person
Good at building relationships
Share power
Willing to let the mentoring journey evolve,
Challenge growth,
Open up new possibilities
Nurturing,
Extend possibilities
Model behaviour
Solution focused
Communicating,
Child-centred/ led
Resilient,
Good at finding common ground
Good listener
Non-judgemental
Flexibility
Motivating
Good at facilitation
Confidence building
Engaging with
Positive and encouraging,

Supportive
Build on young person's skills
Create enjoyment
Adaptability
Willing to participate
Patient,
Provide support
Trusting,
Relaxed
Likeable

This set of attributes was without ranking or hierarchy; therefore, to further elicit a hierarchy and to be able to describe the most significant and important attributes involved in creative mentoring, a Q sort methodology was used. Two participants were asked to participate in the Q sort methodology: Participant A and Participant B. Participant A is an Arts Education Consultant and is the person who recruits Creative Mentors and oversees their work. Participant B is a long-standing creative mentor who coordinates the Creative Mentors and also helps match them to individual children. These two participants were chosen as they are they select Creative Mentors for their roles based on the attributes demonstrated by the Creative Mentors themselves.

Both participants were given a Q sort card-sorting task to rank the Creative Mentor attributes into a hierarchy, in order to elicit the key attributes of Creative Mentors.

To begin the data analysis, each participant's rank-ordered set of statements was transformed into an array of numerical data, scoring up to +5 or -5 depending on the importance the participant placed on the attribute within the Q sort process. Each participant's array of numerical data was then intercorrelated with the array of the other.

The Pearson Correlation Coefficient (r) between participant A and participant B was calculated as = 0.4. This is described as a moderate positive correlation (according to Evans, 1996) indicating a moderate strength of relationship between the attribute weighting of Participant A and Participant B. In other words there is sufficient commonality between the attributes identified by both participants to give meaning to the combined data set in terms of describing the attributes of a creative mentor.

Participant A's highest Q sort score (+5) was in the attribute 'reflective', indicating that, for Participant A this is the most significant and important attribute of a creative mentor. Participant B's highest Q sort score (+5) was in the attribute good at building relationships indicating that for participant B, the most significant and important attribute of a creative mentor is that they are good at building relationships. Clearly this demonstrates an importance for creative mentors to be able to reflect on their work with young people, both individually, and with others working with the young person. Participant B sees relationship building as a crucial role of the creative mentor.

The greatest agreement in the Q sorting of attributes, between both participants, was seen in the attributes 'can create an environment where confidence thrives' and 'willing to let the mentoring journey evolve'. It is interesting that these are both aspects of an approach to working with young people as opposed to a specific skill. By creating an environment where young person's confidence can thrive creates a safe space and secure base from which then they can move forward with the young person and allow the mentoring journey to evolve.

There was very close agreements in other attributes in the Q sort between participant A and participant B. These were seen in the attributes 'share power' and 'emotionally attuned to young person'. Not only did both of these attributes have close agreement between the participants they were also both highly scoring within each individual participant response indicating their high level of importance. By sharing power between the creative mentor and the young person, a greater sense of belonging and ownership of the piece of work can be found. Through being emotionally attuned to a young person, a creative mentor is able to navigate their relationship with the young person and work with them in a responsive, reflective and highly individualised manner.

Three other attributes, although not highly correlated, did score highly on average between the participants and these were: 'challenge growth', 'open up new possibilities', and 'nurturing'.

Therefore, overall the most significant and important attributes of creative mentors, as analysed through Q sort methodology are, in order of importance:

10. Reflective,
11. Can create an environment where confidence thrives
12. Emotionally attuned to young person
13. Good at building relationships
14. Share power
15. Willing to let the mentoring journey evolve,
16. Challenge growth,
17. Open up new possibilities
18. Nurturing,

Peter Scales (2016) posits, in his work, The Crucial Coaching Relationship, that coaches can implement five practices to foster developmental relationships with student-athletes: Express care, provide support, challenge growth, share power, and expand possibility. These are also evident in the attributes of the Creative Mentors. The role of the Creative Mentor includes coaching elements but is more non-directive and emotionally attuned, employing attachment principles in its model. Whilst the coaching attributes were important, there is also evident a high ranking of attributes related to relationship and attachment theory. This includes the attributes of nurturing, building relationships, being reflective and emotionally attuned to the young person.

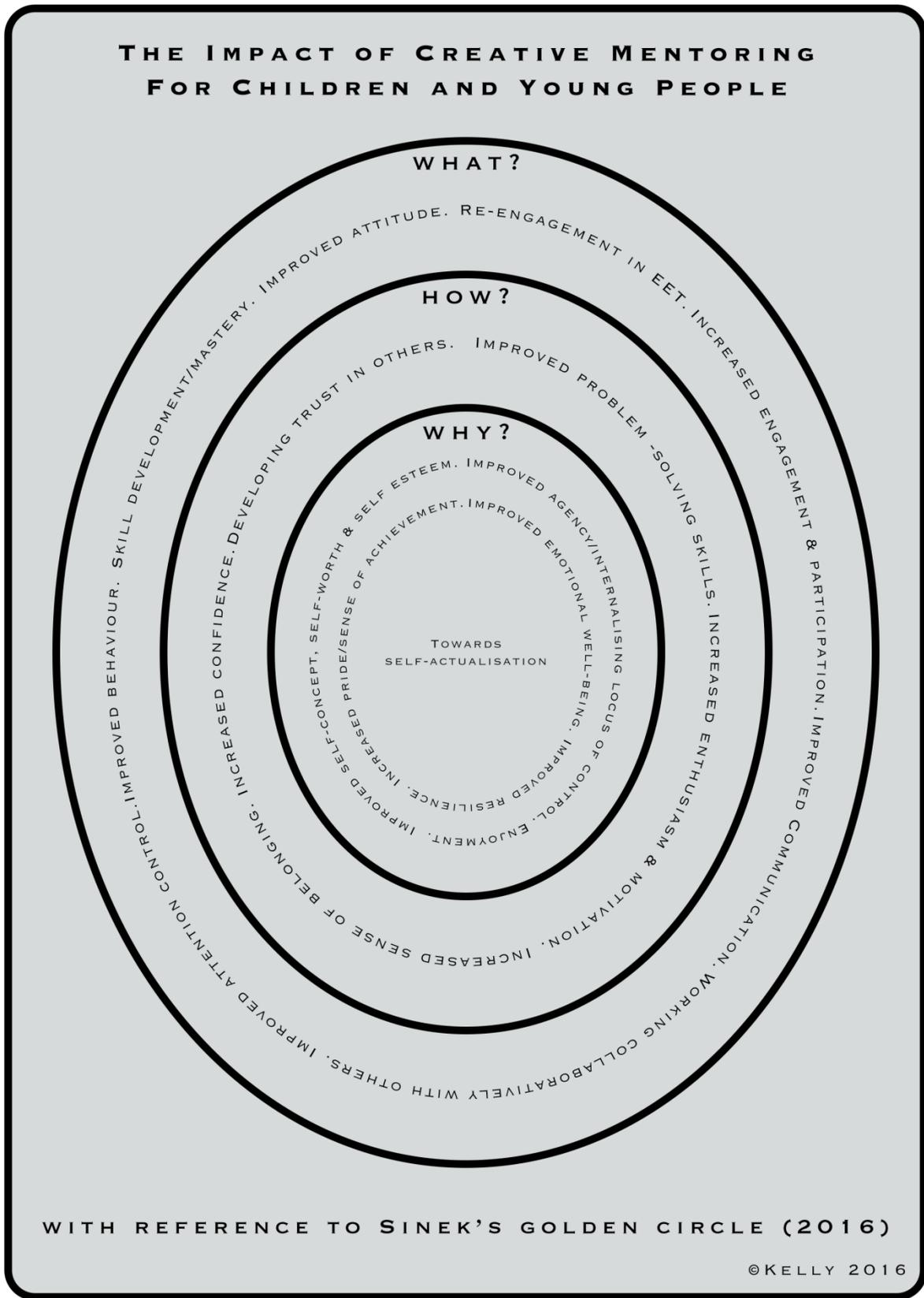## 2. What is the impact of Creative Mentoring for children and young people?

A thematic analysis of the previous Creative Mentor evaluations was made, by analysing the qualitative information in each evaluation about the impact of the work with Creative Mentors on the children and young people themselves. A focus was made more on the secondary implications of their Creative Mentoring work, in other words the tangible impact on the young person's life, the personal development and implications beyond the work itself, whilst still paying heed to the positive contribution to the young person's life by the direct work at the time.

The cluster themes of impact as identified through this analysis were (in no specific order):

Improved resilience
Increased enthusiasm and motivation
Enjoyment
Improved attitude
Increased ambition and aspiration
Increased engagement and participation
Re-engagement in education, employment and training
Improved behaviour
Improved emotional well-being
Skill development/ mastery
Improved communication
Working collaboratively with others
Improved attention control
Increased sense of belonging
Developing social relationships
Developing trust in others
Increased confidence
Improved self-concept, self-worth and self-esteem
Increased pride and sense of achievement
Improved problem-solving skills
Towards self-actualisation
Improved agency and internalising locus of control

These impacts can be clustered into three groups: 'what', 'how' and 'why'. These are the components of Sinek's Golden Circle Model (2016) which proposes considering the underlying reasons behind an organisation's activities (the what) to understand how these are carried out (the how) and what the ultimate aim and value system is behind this (the why).

The model of the impact of Creative Mentoring for children and young people is therefore proposed as:

THE IMPACT OF CREATIVE MENTORING FOR CHILDREN AND YOUNG PEOPLE

WHAT?

HOW?

WHY?

TOWARDS SELF-ACTUALISATION

SKILL DEVELOPMENT/MASTERY. IMPROVED ATTITUDE. RE-ENGAGEMENT IN EET. INCREASED ENGAGEMENT & PARTICIPATION. IMPROVED COMMUNICATION. WORKING COLLABORATIVELY WITH OTHERS. IMPROVED ATTENTION CONTROL. IMPROVED BEHAVIOUR.

DEVELOPING TRUST IN OTHERS. IMPROVED PROBLEM-SOLVING SKILLS. INCREASED ENTHUSIASM & MOTIVATION. INCREASED SENSE OF BELONGING. INCREASED CONFIDENCE.

SELF-WORTH & SELF ESTEEM. IMPROVED AGENCY/INTERNALISING LOCUS OF CONTROL. ENJOYMENT. IMPROVED EMOTIONAL WELL-BEING. IMPROVED RESILIENCE. INCREASED PRIDE/SENSE OF ACHIEVEMENT. IMPROVED SELF-CONCEPT,

WITH REFERENCE TO SINEK'S GOLDEN CIRCLE (2016)

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The short term focus of educational professionals working with young people is sometimes to seek impact in ways reflected in the 'What' circle of the model, including improved behaviour, skills development and re-engagement in education. Whilst these are valid and desirable impact outcomes for young people, they require and understanding and underpinning of the 'How' circle in the model. The 'How' circle focuses on developing many aspects of 'self' for the young person, including increased enthusiasm, motivation and confidence. Again these are desirable and admirable impact outcomes and certainly should be celebrated. There is, however, a deeper, richer and longer-sustaining focus seen in the 'Why' circle of the model. Here the focus is on self-actualisation for the young person incorporating improved emotional well-being, agency, self-concept, self-worth, self- esteem and improved resilience. Of course, all the impacts evidenced here are vitally important for young people and the proposal of this model highlights the richness and depth that can be achieved through the Creative Mentoring process.

3. What is unique about Creative Mentoring?

The Creative Mentoring process incorporates several important paradigms and psychological theories which are born out of the research evidence from previous studies and this enhanced review. This relates to the attributes of the Creative Mentors and the impact for children and young people within the Creative Mentoring process.

Attachment theory (Bowlby, 1969 and Ainsworth, 1978) has significant implications for the process or Creative Mentoring and the role of the Creative Mentor. Bowlby indicated that where a primary care giver is able to be emotionally attuned to a young person and to provide a 'secure base' then a secure attachment can be formed. The relationship developed through the role of the Creative Mentors rests on the principles of attachment theory and the role of the Creative Mentor is vital to providing a sense of a secure base for the young person through their sensitive attunement and relationship building.

Tony Wagner (2015) discusses the importance of developing an intrinsic motivation within children and young people through the processes of: play, purpose, interest and passion. He posits that purpose comes out of curiosity, play and the pursuit of real interests and that this is vital to the development of intrinsic, rather than extrinsic, motivation. Some of tradition formalised learning in schools in the UK has been centred around an extrinsic motivation, and the honing of the National Curriculum and narrowing of curricula opportunities has further increased the extrinsic influence and has, to some degree, negated the individual interests of children and young people. By re-igniting this sense of play, interest and passion, a new possibility of purpose and an intrinsic motivation can be fostered through the involvement of a Creative Mentor.

The attributes of Creative Mentors appear to sit well with the paradigm of Rogerian principles. Carl Rogers describes several characteristics of a 'fully functioning' person

(Rogers, 1959). He describes the end point of therapy as helping individuals to become maximally creative, self-actualising and fully functioning (Rogers, 1959). Within self-actualisation, Rogers notes that individuals who are fully functioning tend to show a tendency to be creative and who can creative adapt their behaviour to each new situation. This creative approach to thinking and being, and the reflective process, are central tenets of the Creative Mentor work. Three core components of Roger's theory of interpersonal relationships (Rogers, 1959) include unconditional positive regard, congruence and empathy. Where Creative Mentors create an environment where confidence thrives, and they are emotionally attuned to young people, sharing power and building relationships, by the very nature of their interpersonal interactions they show unconditional positive regard, congruence and empathy. This allows them to enable the mentoring journey to evolve to challenge growth of the young person and therefore open up new possibilities. In order to be emotionally attuned to a young person the Creative Mentor, must demonstrate congruence and empathy.
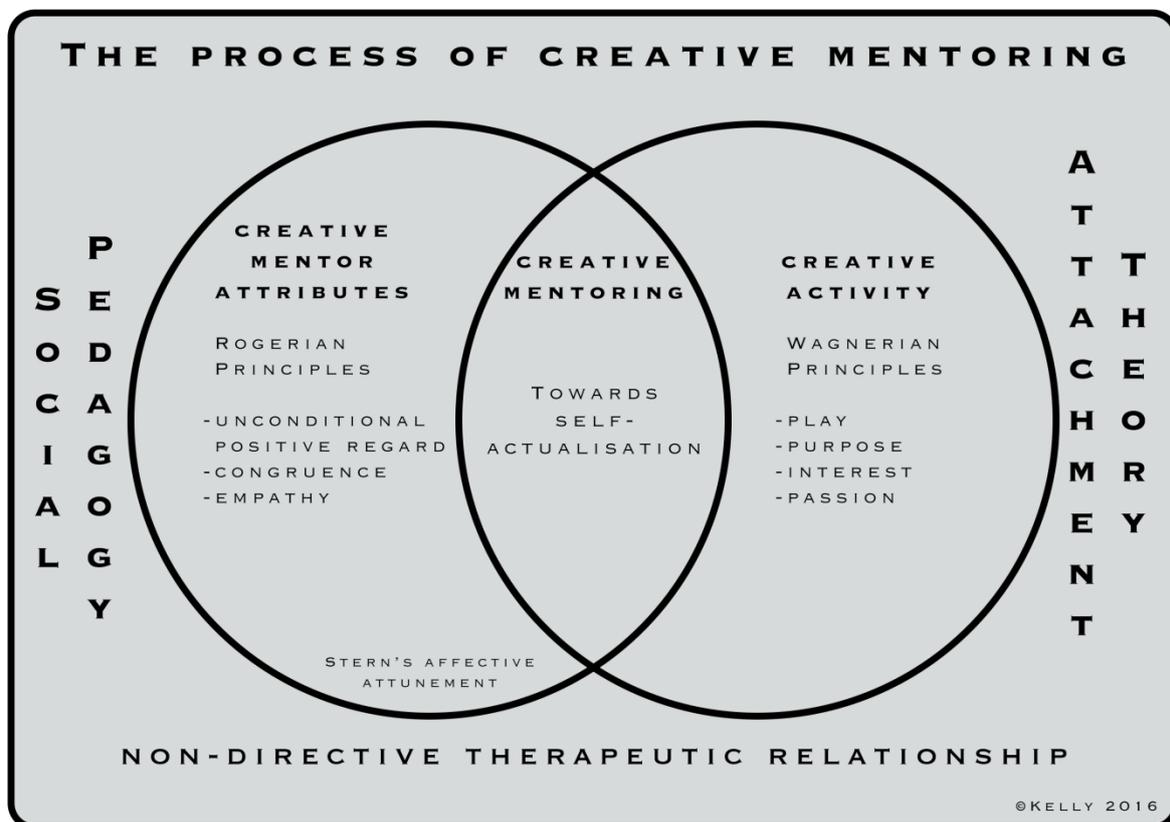
Dan Hughes (2007) in his book, Attachment focused Family Therapy, suggests a model for working with young people and their families in an attachment paradigm. This is referred to as the PACE model, and incorporates the steps of Playfulness, Acceptance, Curiosity and Empathy. These are also referred to as the 'creative interactive repair' (Golding 2006). This is a model for the practical application of attachment theory and maps well onto the attributes of the Creative Mentors showing Rogerian principals in being accepting of young people and being empathic, whilst encouraging young people's curiosity and engaging in creative playfulness. This also connects with Tony Wagner's work around curiosity and playfulness (Wagner, 2015).

The affective attunement demonstrated by Creative Mentors reflects the work of Stern (1985). This is what Stern describes as selective imitation of affect and is the notation of the importance of sharing and reflecting emotions to develop relationship. The Creative Mentor provides a nurturing, attachment relationship with the young person in which they are given a safe space to begin an exploration into the 'dangerous' and 'risky' world of learning a self-expression.

An internal working model of personal failure and unworthiness gives rise to a limbic response of stress when faced with new or challenging situations. This affects all aspects of learning, which, by its very nature is a venture into the unknown. For learning to be effective a person must venture past the point of safety and previous knowledge and experience into a realm of the unknown. Therefore when those young people who come with unhelpful internal working models about themselves and the world, into a learning environment, they can be at risk of triggering their own 'fight/ flight/ freeze response' (Cairns, 2006). This limbic response is very powerful and can sabotage learning, partly because the prefrontal cortex and language centres of the brain become under-active during the fight/ flight/ freeze response. Fear of failure is fear in the true sense of the word and is deep rooted in the emotional centre of the brain. In order to move past this response a young person will either need to have developed their own system of self-regulation, or will require another person to help to emotionally regulate them. This is where the Creative Mentor's skills are vitally important (or other adults and peers who are working with the young person). By helping a young person to

emotionally regulate from a point of limbic response, the young person is able to move forward into learning and also then carries with them a model of how this is done (this can be at a conscious or subconscious level). The is an example of the attachment cycle in process and is the same cycle that an infant and primary care giver enter into when a baby is distressed and then their needs are met by the caregiver. This process promotes secure attachment and helps shift the internal working model of adults in the world into a positive framing. Then by engaging in learning and making personal developments, the young person is enabled to develop their internal working model of themselves and to develop their own sense of worth, self-concept and self-esteem. Creative Mentoring takes place in a space of personal development, creativity and expression, rather than in competition, working to fixed targets and to deadlines. This provides a safe space of flexibility, reflection and self-discovery, which if skilfully facilitated by a Creative Mentor can help young people to discover new aspects of their learning selves.

Therefore, a model of the Creative Mentoring process is proposed as follows:

THE PROCESS OF CREATIVE MENTORING

SOCIAL PEDAGOGY

CREATIVE MENTOR ATTRIBUTES

ROGERIAN PRINCIPLES

-UNCONDITIONAL POSITIVE REGARD
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Creative Mentoring takes place in the space in the Venn Diagram which incorporates the attributes of the creative mentor and engaging in a creative activity. There are many people who may possess similar attributes to those of a creative mentor but are not engaging with a young person in a creative activity (left hand side of the Venn diagram). Also there are many young people engaging in a creative activity who are doing so without a creative mentor who exhibits the creative mentor attributes (right hand side of Venn diagram). Creative mentoring exists where a creative mentor exhibits the attributes detailed above and engages a young person in a creative activity.

Conclusion

"The arts produce the most eloquent expressions of human intelligence, imagination and creativity. They beat at the heart of human life and give form and meaning to our deepest feelings and highest thoughts." Sir Ken Robinson (2015)

There is a growing body of evidence of the importance of focusing on a person-centred social emotional well-being agenda to promote growth and development of the child which has life-long benefit, including exam results, but in a far deeper and far more sustainable way. The Creative Mentors engage in creative and artistic endeavours with young people, whilst also demonstrating Rogerian therapeutic skills of empathy, unconditional positive regard and emotional containment. They provide advocacy for young people and act as agents of change within the network of supporting adults. Their person-centred approach is non-prescriptive, experimental and creative, but is also purposeful where progress can be measured. The engagement in creative processes provides opportunity for creative production and self-expression which can contribute to the processing of trauma and emotional difficulties.

Michael Rosen (2014) calls for children and young people involved in the arts to:

1) have a sense of ownership and control in the process;

2) have a sense of possibility, transformation and change – that the process is not closed with pre-planned outcomes;

3) feel safe in the process, and know that no matter what they do, they will not be exposed to ridicule, relentless testing, or the fear of being wrong;

4) feel the process can be individual, co-operative or both;

5) feel there is a flow between the arts, that they are not boxed off from each other;

6) feel they are working in an environment that welcomes their home cultures, backgrounds, heritages and languages;

7) feel that what they are making or doing matters – that the activity has status within the school and beyond;

8) be encouraged and enabled to find audiences for their work;

9) be exposed to the best practice and the best practitioners possible;

10) be encouraged to think of the arts as including or involving investigation, invention, discovery, play and co-operation and to think that these happen within the actual doing, but also in the talk, commentary and critical dialogue that goes on around the activity itself.

The process of Creative Mentoring takes this empowered, collaborative stance and allows young people the opportunities to engage in the arts in a truly meaningful way through the process of a therapeutic relationship, and, without exception, fulfils the suggestions of Rosen.

This enhanced review has clearly evidenced the positive impacts for children and young people of Creative Mentoring. The value of social and emotional support for children and young people, particularly whilst they are occupying the 'third space' discussed in this enhanced review, is paramount to their emotional well-being development and their engagement in education and life opportunities in the wider sense. The focusing on a person-centred social emotional well-being agenda to promote growth and development of the child has life-long benefit. This includes the typical measures of impact seen in education (such as GCSE results) but not exclusively, allowing for the development of the whole person towards self-actualisation.

The practice of Creative Mentors, and the attributes of Creative Mentors, whilst working in this third space have been clearly outlined, and discussion of the measures of progress in this space have been explored and are being developed. The practice of Creative Mentors is conducted through a methodology which is person-centred and non-prescriptive, experimental and creative, but that is also purposeful where progress can be measured. It is one in which the people working with young people who are 'stuck' and disengaged, know and feel that psychologically, they are working somewhere and not nowhere. It is also one in which practitioners can feel confident knowing where they are in the process and being reflective in that place, which allows them to inhabit the 'third space' confidently and meaningfully.

Creative Mentoring is an opportunity to put education right at the centre of young people's worlds through a social pedagogical approach to learning in the widest sense. Even for those most disengaged from education including (not exhaustively) Post 16 and NEET (Not in Education, Employment or Training) young people.

This model is helpful for those working with disengaged children in care, or those who are 'stuck', in order to help adults connected with the young person to work more effectively in the 'spaces' between disengagement and engagement, and the journey from NEET to EET (in Education, Employment or Training). The practice of Creative Mentors is conducted through a methodology which is person-centred and non-prescriptive, experimental and creative, but that is also purposeful where progress can be measured. The model is based on the psychology of people feeling and knowing where they are and being reflective in that place. This provides the supporting adults with an increased sense of purpose, agency and locus of control, and the young people with improved emotional well-being, motivation and engagement. The involvement of a Creative Mentor can act as a catalyst in order to advocate for the young person, provide a secure base from which they can develop relationship attachments, more secure self-esteem and new possibilities for growth, development and success.

Art forms can reach deep inside us and connect with our emotional centre of the brain in a very real, tangible and powerful way, connecting with our subconscious and our emotional memory (Talwar, 2007). This allows us to connect our past and present in a creative way which then allows us to process these thoughts and feelings and make sense of them. The Creative Mentoring programme uses a wide range of art forms as a medium for expression

which resonate deeply with those whom the Creative Mentors work with, including the young people themselves and those around them who share in their pieces. The team of Creative Mentors are able find innovative ways to engage young people and connect with them, following the lead of the young person on a journey from wherever they are at when they meet, into new realms of possibility. Sometimes this takes people out of their comfort zone and the process of risk-taking with scaffolding is seen as equally important as the outcomes- whatever they may be (Vygotsky, 1978).

Without access to adults such as creative mentors, who can enter into a creative process and a skilled therapeutic relationship, disengaged and 'stuck' young people are at risk of not finding their voice, not discovering their talents and stagnating on their journey of personal development. In the words of Sir Ken Robinson:

> *"Human resources are like natural resources; they're often buried deep. You have to go looking for them, they're not just lying around on the surface. You have to create the circumstances where they show themselves."* Robinson (2010)

Local Authorities, educators and pedagogues should see arts and cultural experience as a right for all our children and young people in care. Indeed this is embedded in Article 31 of the UN convention on the rights of the child: "every child has the right to relax, play and take part in a wide range of cultural and artistic activities" (United Nations, 1989).

Recommendations

1. The wide-ranging and deep impact evidenced in this enhanced review for children and young people who have access to Creative Mentoring is substantial. This is particularly important for those young people who have found themselves 'stuck' or disengaged. Firstly, continuation and development of this work will allow more young people to have this opportunity.

2. The therapeutic relationship achieved in Creative Mentoring is valuable and should be recognised and supported as such. This should be maintained in a safe and sustainable practice, for example through the continuing of psychological supervision.

3. There is now a robust body of evidence of the impact of the Creative Mentoring process, the attributes of the Creative Mentors and the uniqueness of this approach. This gives weight to the justification for resourcing this approach.

4. The impacts detailed in this enhanced review could be considered for inclusion in the pre and post-measurement of impact of individual work with pupils

5. Consider the use of the Sinek's Golden Circle model when working with young people in Creative Mentoring and planning input with them as it helps to move

beyond the 'what' towards the 'why'. This may also be useful in multi-agency working

6. The 'Third Space' model (Ali & Johnson, 2016) would warrant further exploration with the Creative Mentors and the Creative Mentoring process to identify the connections with the new models proposed above and to consider what conditions and relationships exist that manifest in that third space.

7. The proposed models of 'The process of Creative Mentoring' and 'The Impact of Creative mentoring for Children and Young People' could be useful in developing the work of the Creative Mentors. Developing a joint understanding of these models and development of this thinking, understanding and practice could be useful.

8. This enhanced review highlights the need to identify and champion the use of impact measure which consider the development of the whole person towards self-actualisation.

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Appendix A

Previous evaluations and reports subject to analysis and enhanced review

Bayunu & The Mighty Creatives (2009), Making it Happen: Phase Two

Bell (2013), Evaluation of Creative Mentoring Programme

Furey (2016), Joint Evaluation of Improvement Project in Derbyshire Children's Homes: quality of young person's experience and progress based on the Creative Mentor Project, Derbyshire Children's Homes.

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Hampson (2013), Mentoring for Children in Care in Derbyshire: Unifi scheme evaluation

Kumasi (2005), Making it Happen- Arts Project for Looked After Children.

Mahenthiralingam (2016), The Wrap Round- Creative Mentoring and Therapy for 'R'

Phelps (2016), Derbyshire Virtual School- Creative Mentor Scheme Impact Study 2015-16

The Amber Factory (2016), Creative Mentoring- Cultural Residences: Mid-Point Evaluation.

Watt (2012), Children in Care- Creative Mentoring Project