

# CASHBACK PODCASTS PEDAGOGY

LENGTH: 8:07 MINS

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FOR  
CREATIVITY

# PEDAGOGY



**ONE OF FIVE PODCASTS, MADE BY YOUNG PEOPLE AT SCREEN EDUCATION EDINBURGH, WHICH EXPLORE THE POSITIVE IMPACT OF CREATIVE CASHBACK PROJECTS ACROSS SCOTLAND, FOR BOTH THE YOUNG PEOPLE AND ARTISTS INVOLVED.**

The **CashBack for Creativity programme** aims to tackle inequality by removing barriers to access and provision of arts and creative experiences for young people, aged 10-24 regardless of background or situation.

The podcasts were commissioned by Creative Scotland to further explore and share the findings of **BOP Consulting's 2017 research** into the CashBack programme.

**The podcasts each explore key themes that surfaced from the research, including:**

- **attainment and progression** outcomes for young people
- **health and wellbeing** outcomes for young people
- **employability routes** and outcomes in creative projects
- **pedagogy** - which explores how learning and training in creative projects, including those found in the CashBack programme, are delivered, and
- a concept of **communities of practice** and how CashBack and other creative projects rely upon these to deliver quality work and deliver programmes with real impact on young people's lives

You can listen to the podcasts at: **Cashback for Creativity Podcasts**

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### Narrator

### P: Practitioner

### YP: Young Person

> 00:00 **Narrator:** This podcast is based on professional approach and pedagogy in relation to youth programmes run by Cashback funded organisations. For this project, we spoke to participants from Screen Education Edinburgh, Toonspeak, SHMU and Reeltime Music. All of these organisations work with young people in order to help them creatively express themselves. Cashback for Creativity is a unique arts programme managed by Creative Scotland and funded through the Scottish Government's Cashback for Communities programme. It takes money recovered from the proceeds of crime and invests it into a range of free arts and creative projects to create opportunities for young people experiencing difficult challenges or barriers to access. These barriers can include social backgrounds or not being able to access the resources needed to take part in a specific art. This five part research bite podcast seeks to present and reflect on the findings of "how to draw a rainbow the wrong way"; a research report produced by BOP Consultant for Creative Scotland. The research report wanted to find out how young people took part in creative projects and how they developed creatively, personally and socially because of taking part. Each of the five part podcasts will be focused on one of the five key themes of the main report. The theme for this podcast is professional approach and pedagogy. This simply means the tactics tutors have for engaging young people with a focus on how they teach the young people. While all tutors have different approaches the research found that many of them shared similar attributes. To teach any group of young people it was found that there needed to be a basic level of trust. The young people on Cashback courses often found they had trust issues with adults, so it was important that they felt safe in the course environment. Most young people simply wanted to know that they would not be let down. Practitioners felt that building this trust was easier and more beneficial as a long-term relationship. This allowed them to see the young people continue to develop. We asked the young people what their tutor had done to make them feel at ease during a course.

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> 01:59 **YP:** They like spoke me through it and stuff, and then like basically, it doesn't sound right, but like they kind of put me into the deep end but like they gave us kind of ice breaker games and that kind of made me more confident around people 'cause like they wouldn't just like throw me in the deep end then just like throw me in a group and then just get me to talk to them. Like she would put me in groups and then like put me and then play like ice breaker games and stuff and then like that would make me more confident around people.

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> 02:31 **YP:** They make you feel good about yourself and say "oh you can do it" and tell you you're doing well, things like that. That's what makes it good, made me feel good.

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> 02:46 **YP:** They didn't alienate me, made me feel like I was actually supposed to be here.

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- > 02:50 **Narrator:** As part of this trust young people had the feeling that their tutor was genuine. Practitioners found that they had to prove that they were worthy of the participant's trust. This was usually done through an open understanding of the participant's lives and the creative subject. Linked to this was the practitioner's identity as a creative professional. It was found that the young people often identified more with practitioners if they were arts professionals rather than youth workers delivering arts activities. We spoke to the young people to ask them if they thought it was important for the tutors to be professionals in their fields.
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- > 03:24 **YP:** Aye, definitely. It'd be completely awkward if it was just some random guy who didn't know, knew next to nothing just like you and you're just like "how are you supposed to teach us if you don't even know". You can't teach yourself.
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- > 03:42 **YP:** I think it's all about how you feel about it. You don't need to be great at it but how you feel about it or how it makes you feel it's, I don't know, if you're a professional in theatre but you hated it why would you come and tutor us if you know everything but you hate it 'cause that would just give us a really negative point of view on it and everything that we learned probably wouldn't be probably to our full potential because we would feel the vibe that you would be giving off so I don't think so.
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- > 04:19 **YP:** Definitely yes because they have more knowledge and experience and they've been, they've done it themselves so it would be a bit stupid to have someone who's not actually knowledgeable in that area, in that subject.
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- > 04:33 **Narrator:** Practitioners being from a similar background to the young people was also found to be helpful in engaging them. It allowed practitioners to relate their lives to the lives of participants. It also allowed the young people to see a role model who had overcome the same obstacles as them. The young people themselves spoke about how helpful it was for them to have tutors with similar backgrounds to themselves.
- The important of this skill meant that it was necessary to track its progress. We spoke to the participants to ask what they thought being a good team member meant, allowing them to illustrate what they had learned about collaboration.
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- > 04:56 **YP:** It's good because you can relate to them and like, you feel more at ease rather than someone just being completely opposite.
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- > 05:04 **YP:** It means they might understand the way you speak and act compared to maybe if they were from somewhere else.
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- > 05:11 **YP:** It's good because you can know that they're from a similar life to you, that you've got some similarities in a way, so you can talk about things that you've both had in the past and that can help you talk and maybe stick together.
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- > 05:26 **Narrator:** One of the most important from both practitioners and participants was that sessions had to be focussed on enjoyment and creativity. This move away from standard attainment pressure and language allowed everyone to be more relaxed which in turn gave better results. This brought up the point that the pressure to achieve may be counterproductive to actually achieving goals. As part of the research bites, BOP developed questions for practitioners running Cashback courses. We attended the Cashback delegate meeting to present their questions to various practitioners. "If you were to write down three things that is essential for a good practitioner to bring to a project, what would they be?"
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- > 06:05 **P:** Ok so it's quite a unique blend of skills I think that people need if you're working on, such as Cashback projects so....I suppose knowing your subject is an obvious one. You also want someone who's got professional experience in what they're doing, you'll need somebody who's really good with people as well so being a, working with young people doesn't suit everybody either, I think that's definite. The third thing, what would it be, you've got to be passionate about what you're doing because I'm a great believer that if you're into what you're doing then it makes it really easy to teach or to share that knowledge.
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- > 06:40 **Narrator:** When has an approach to a project not worked at all and what were the factors that lead to it?
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- > 06:45 **P:** Thankfully there's not too many projects which don't work out I think at the moment due to good project planning and good communication with partners. I think that when things have broken down in the past it's maybe where young people have come along to projects which they've maybe been told that they need to come to rather than choosing so they're not seeing the value of what they need to do so that maybe comes down to bad communication at the start of a project. Communication, communication.
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- > 07:13 **Narrator:** How do you establish a balance between enjoyment, creativity and exploration on one hand and discipline, retention and attainment on the other hand?
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- > 07:22 **P:** OK, at the start of projects, well personal approach so very personal to me when I'm sitting with somebody I'm about to be working with I will just chat through that they, that I want them to want to be there so it's kind of just like mutual respect and again our artist practitioners aren't conventional teachers so I'll always get that point across as well saying that we're there to collaborate not there to dictate so I think, that approach.
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- > 07:50 **Narrator:** This research bite podcast has been focussed on professional approach and pedagogy. Head to the Creative Scotland website to find the other four bites. The full research report can be found on the website. All podcasts have been recorded by young people working with Screen Education Edinburgh.
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