**Birmingham Youth Arts Summit Report**

**“For the first time in Birmingham I saw the future of the arts. The future in twenty years time.”**

**Poem created by Vicki Taylor for Youth Arts Summit July 12th 2013**

The city without the art

is a city set apart

a city with no heart

an empty cart

A city out of date

nothing to rate

no destiny or fate

a city of empty gates

leading to nowhere

no-one to care

nothing to share.

**Birmingham Youth Arts Summit was held at Birmingham Hippodrome on Friday the 12th July. The day, commissioned by Birmingham City Council, was led by a steering group of young people supported by BCC Culture Commissioning Team, a young event co-ordinator, a programme co-ordinator and creatives working with children and young people.**

**Background**

In October 2012 Birmingham City Council hosted an Arts & Culture Summit which sought to re-position the cultural offer of Birmingham locally, nationally and internationally. With the support of the public and private sector, the community and voluntary sector and the cultural sector the summit helped to identify actions which would best support the future development of Birmingham as a world class cultural centre.

Although young people were represented within the audience of the summit, their numbers were few and therefore a key action resulting from the day was to enable young people to have a stronger voice within the cultural sector and to provide a forum for them to have more influence over the future of Birmingham’s cultural offer. A public commitment was made to host a similar summit to support this aim and the development of the third phase of ***A Creative Future: Birmingham’s strategy for young people and the arts***.

As well as seeking the views of Birmingham’s young people this summit was to provide an opportunity for showcasing work for and by young people and to be a source of information about the ways in which young people can engage with the arts and culture.

**The aims of the Youth Arts Summit**

* To be a one day event in a Birmingham city centre venue, hosting a variety of speakers, workshops and performances;
* To provide young people, and those that work with them, with a fuller picture of the cultural opportunities open to them within Birmingham and beyond;
* Ensure that children and young people have a stronger voice in the cultural sector both through their contribution to the Youth Arts Summit and via on-going opportunities to influence decisions that affect them;
* Generate ideas from young people that might help to take the Creative Future action plan forward;
* Support the development of a better mechanism for mapping cold spots for young people’s arts activity across the city;
* Improve understanding amongst young people (and those that work with them) of the creative education and career paths open to them;
* Offer young people, and those that work with them, the opportunity to see examples of good quality arts practice (professionally led and led by young people themselves) across the city and in their local area, supporting improved connectivity between young people and the arts at district level.

**Participants**

**Targeted age range -** Young people aged 7-19 years (and up to 25 years for those with a physical and / or learning difficulty and / or disability) were invited to attend.

**Formal education settings -** In the morning up to 120 children attended from Stanville, Nechells, Hawthorne and Greenholm primary schools. In the afternoon young people from Dame Elizabeth Cadbury, Bournville, Bishop Walsh, George Dixon, Washwood Heath Technology College, Aston Manor and Arthur Terry secondary schools were in attendance and young people from Reconnect.

**Young adults -** In the evening up to 160 16-25 yrs olds (in the main 16-19yrs) arrived who were connected to organisations such as Birmingham Ormiston Academy, RDC Youth Dance Company, Big Brum, Open Theatre Network, Hippodrome, mac, Beathfreeks and many who came independently.

**Outreach -** A programme of pre-summit engagement was delivered to help prepare children and young people who were attending and to engage those who were not. Outreach workshops were delivered at Washwood Heath Technology College, Arthur Terry Secondary School and Dame Elizabeth Cadbury Secondary School (approximately 90 young people were involved in this process) co-delivered by summit programme co-ordinator and youth steering group members.

**BYAS Steering Group -** A major aspect of this programme was to engage a core group of young people as leaders and decision makers in the planning, delivery and review of this event. Approximately 20 young people engaged in weekly steering group sessions and additional planning and delivery activity in the six weeks lead up to the summit. Other volunteers also engaged in the process and supported on the day.

**Performers -** The summit also offered performance opportunities for approximately 50 young people / adults throughout the day.

**Themes being explored at the event and through outreach workshops**

1. **What’s it all about -** Creatively exploring what we mean by arts, how it appears and its value;
2. **What does it mean to us -** Exploring the arts in relation to future employability, inclusion and accessibility and considering barriers and opportunities;
3. **Movement makers -** Considering our role in securing the future for arts and how we can work as cultural advocates;
4. **The big issues –** Agreeing key messages we want to be put forward to local, regional and national decision makers.

**Activities**

Activities delivered on the day were:

**Formal registration and pre-summit performances** - Children and young people were formally registered and a number of performances by children and young people were offered as entertainment. This included performances from children who were attending the summit.

**Art Police –** Steering group members and other volunteers chaperoned children and young people through the building in the role of art police; providing entertainment and exploring the question ‘what if art was banned’.

**Green Screen style consultation** – Film-maker and creative consultant Rebecca Hardy worked with steering group members to lead a soapbox activity throughout the day, providing an opportunity for participants to have their say. A film has since been created containing sound bites from children, young people and professionals.

**Roving reporters -** Steering group members and other volunteers worked with creative documenter Janette Bushell to interview and photograph participants to create a visual summary of what happened on the day.

**Setting the scene and key speakers -** BBC presenter Satnam Rana hosted daytime activity including setting the scene for the event supported by steering group members. Satnam was also joined by Deputy Head of Culture Commissioning, Symon Easton and Councillor Brigid Jones.

**Formal performances –** Children and young people were entertained by performances from Greenholm School, B.O.A. students, poets Sea Sick Soul and previous Birmingham Poet Laureate Spoz Esparanti.

**Creative consultation workshops –** Children and young people were then divided into smaller groups to take part in creative workshops delivered by Craftspace (craftivism), Beatfreeks (spoken word), Richard Hayhow from Open Theatre Network (drama), Adam Rutherford from RDC Youth Dance Company (dance and movement), Reel Access (animation and film) and Friction Arts (visual arts). Activity was aimed at creatively exploring the key themes / questions in relation to the Creative Futures strategy including how children and young people are engaged as creators, audiences, participants and leaders.

**Sharing feedback –** Children and young people were invited to feed back key thoughts and recommendations to other attendees and this was either presented verbally or through performance.

**Consultation bags -** Children and young people were presented with consultation bags that provided key messages and themes and allowed the opportunity to further explore these ideas and feed back.

**Consultation tags and graffiti walls –** Opportunities for further reflection and feeding back were provided in each workshop space and around the building. Children and young people could write / draw any thoughts and feelings they had and were also asked to consider ‘action for the council’ and ‘actions for myself’.

**Evaluation forms** – Finally evaluation forms were provided and children and young people were asked to respond to the following questions:

* Draw a picture of you at the Youth Arts Summit, or write something about what you have been doing today
* What was your favourite bit?
* What was your least favourite bit?
* What was the most important bit?
* Why do you think art is important?
* What did you see that you have not seen before?
* After today I want to…
* I want to be involved in more activities like this Yes / No
* If you could have an art wish for Birmingham, what would it be?

**Facebook and Twitter Feed –** Throughout the lead up to and the event itself steering group members maintained good online communication and a live twitter feed was visible on the day.

**The Big Debate (16-19yr olds)**

In the evening the summit had a very different and more informal feel with round table *Big Debate* themed consultation activity.

Young people and other V.I.P.s arrived and registered and were treated to performances by B.O.A. and other young performers sourced by and including steering group members.

The evening was formally opened by RDC Dance Company and our hosts and comperes for the night were young person and spoken word artist Laura Dedicoat and professional poet Polar Bear.

Two debates were facilitated by steering group members on each table which were then fed back. The debates were:

***Make it inspiring and they will come***

* The role of the arts to simply inspire – when (at what stage in life) and where this might happen, who is most likely to inspire and why?
* Universal access and enjoyment – will they come and if not why not
* What happens after the inspiration – how might you progress, where might it lead and what is needed to support this progress?

***Young people have all they need to enjoy a fulfilling creative life beyond education***

* What does life in the creative sector look like beyond formal education?
* Who are the cultural leaders of the future?
* In supporting the transition beyond education what is the role of:

- The education professional

- The young person

- The employer

- The government

The third debate was chaired by steering group members and included a panel discussion involving Val Birchall (Head of Culture Commissioning), Richard Hayhow (theatre practitioner specialising in work with young people with learning disabilities), Richard Burden (Labour MP for Northfield Constituency), Noel Dunne (Director at Creative Alliance), Anisa Hagdadi (young adult and Director of youth start-up company Beatfreeks), Susan Goodwin (representative from Arts Connect WM), Councillor Barry Bowles and Sally Taylor (BCC Director of Education and Skills). The discussion focused on creating a movement.

***Setting the scene: arts and culture has been banned, made illegal. What is missing from your life? Would you let it happen? How would you make your feelings known?***

Young people are in a better position to bring about change and influence important decisions than ever before.

Is this true? If not why not? What weakens that position? What strengthens it? How can young people create a movement to effect change? How can young people act as powerful advocates for the arts and culture locally, nationally, regionally and internationally?

We also had performances from singer Unique and poetry from Laura Dedicoat and Polar Bear and a speech about how to make a movement by steering group members.

Participants were invited to write and draw comments on the tables and in books gifted to them, on evaluation forms and to have a Green Screen soapbox moment to share their thoughts, ideas and grumbles.

Young adults and arts professionals were also invited to comment online.

Evaluation forms asked the following questions:

* Today I learned
* Today I would have like
* I thought the performances were
* Before today I hadn’t thought about
* Today I most enjoyed or was most inspired by
* If I had been running this event then I would have
* After today I want to
* I want to be involved in more activities like this Yes /No
* Following on from today I want the following three things to happen

**Findings and recommendations**

Collated separately are ideas, observations and recommendations provided by professionals / adults connected to the summit but in the main this report contains the thoughts and recommendations of children and young people. It is recommended that this information is further explored by the Culture Commissioning Team, other BCC / Arts representatives and the BYAS youth steering group and that further work will be delivered with participating schools, groups and individual children and young people.

These findings and recommendations are a summary taken from the vast data gathered during this process. Extensive qualitative data is provided as supporting documents. Further work would need to be delivered to gather quantitative information.

**The Recommendations**

1. **Creators, audiences, participants and leaders -** It is clear that when considering activities children and young people see themselves and other children and young people in each of the four Creative Futures roles and that they see adults / professionals as supporters / enablers not necessarily instigators. They want to be “in the driving seat”. This should be taken into consideration when planning services and commissioning activity, e.g. ensuring children and young people are behind the vision for a project, questioning how this is evidenced and critiquing their continued involvement in planning, delivery and review. “Arts by young people for young people”, “Bottom up approach’, “Listen to us”. **Recommendation: Possible training opportunity around child-led approaches to working with children and young people.**
2. **Children and young people developing and delivering their own projects -** Children and young people presented project ideas where they have a leadership and commissioning role. Project ideas were very much influenced by stimulus provided in sessions. However children and young people came up with various interesting and original ideas, many linked to the idea of youth-led, multi-art form projects and a large showcasing festival. Children and young people liked the idea of being involved in fundraising activity (having suggestions for high profile sponsors) and general project management and delivery. **Recommendation: BCC to support pilot projects initiated by children and young people that support their leadership from planning delivery to review, potentially starting with groups in attendance at the summit.**
3. **Highly visible and making a difference -** Open air and street activities were popular suggestions and some children were keen to be part of an, ‘outdoor global day’. Children and young people want to be part of activities that make a difference in communities and engage ‘people with non privileged lives’. Some wanted to see activity linked to recycling and other wanted to ensure that, ‘Money (profits) goes back into the community.’ “I like to see art everywhere so then not just rich people can watch it, poor people, tramps and normal ordinary everyday people can watch it as well.” **Recommendation:** **BCC to support activities that enable children and young people to make a positive contribution to their community / the city.**
4. **Being commissioned AND being commissioners –** Children and young people like the idea of a ‘dragons’ den’ format suggesting this could be a model whereby children and young people are the dragons, perhaps commissioning projects and activities led by other children and young people. Children and young people also like the idea of ‘guest dragons’. **Recommendation: BCC to consider a new approach to commissioning and to involving children and young people in commissioning process.**
5. **City Offer -** Interestingly few arts venues / organisations were mentioned during the event, perhaps suggesting either there is little awareness of venues / organisations or the work of key organisations / venues does not resonate effectively enough to have an impact. Some children and young people did mention a desire for showcasing opportunities at key venues. Young people talked about the need for ‘stronger education departments’ in venues suggesting a lack of understanding about the work of education departments. During this process young people have repeatedly raised the issue of wanting venues / organisations / projects to, “be joined up, work together and not be in competition with one another” suggesting a need for better communication and commitment to partnership working between organisations and settings. **Recommendation: This issue could be discussed at the next Creative Futures meeting and BYAS steering members have offered to provide feedback / a training element to help to unpick what is meant by this and agree some actions for organisations / settings to take forward.**
6. **‘Promote art in every possible way’ -** Children and young people mentioned the use of online media to promote and showcase work including an online TV Channel. Instagram, Twitter, BBM and You Tube. Children and young people discussed how they would use these resources as opposed to how others would promote on their behalf. **Recommendation: Further development of Filter.Me.UK as a much needed “social art hub website” with supporting online links to share information and work produced with, for and by children and young people. To include investment in making online links between children, young people, schools, organisations and activities. The involvement of young people in administrating Filter’s Facebook and Twitter accounts was a huge success and this could also be further developed.**
7. **Communication strategy –** “We need to create a culture that allows people to feel they are part of what is happening”. Children and young people (especially those attending evening activity) are keen to know more about the findings and recommendations resulting from the event and what will happen next. This suggests a desire to continue the dialogue. Young people commented, “more information and brokerage is needed” and “we want to have networking opportunities”. Steering group members are particularly keen to see Creative Futures meetings opened up to them and other young people. Children and young people also advised on using billboards and buses to advertise free arts events. **Recommendation: BCC to develop and deliver a post summit communication strategy.**
8. **Working with professionals -** Children and young people were interested in ensuring acts are paid. They also referred to global stars more than local artists suggesting little awareness of local acts and TV and radio culture being the most dominant influence. Children and young people stated they felt “more places for children and young people to express themselves” are needed. Feedback from the event clearly evidences that the day genuinely inspired children and young people to consider their own creativity and helped them to identify what they want to do next. Children and young people also commented “start where children are at” implying a need for a Culture on Your Doorstep type project. Observations made during some sessions suggests that many children and young people have a narrow experience and understanding of art in a formal sense and that this is a development opportunity. Reel Access staff observed that children and young people really responded really well to hints and tips about making homemade animations and “doing more creative stuff at home” was an action for many children and young people. “Outside activities provide a lifeline for creative young people” was a recurring theme. **Recommendation: There is a potential to develop a pilot project where children and young people get to experience new art forms and different artists (including young adults / emerging artists) possibly extending activity offered at the summit to participating schools / groups.**
9. **Arty outcomes –** The majority of children and young people involved in the summit communicated similar ideas about the difference the arts makes. They commented on how art contributes to their emotional wellbeing, expression and communication. Children and young people also commented that, ‘Art represents freedom’. “Sometimes the crazy beats drive us mad, but sometimes softer beats can make us sad.” Children and young people recognise the art as a powerful tool to explore their experiences and feelings and to help make sense of the world around them.’ They feel that it is a great tool to explore equality, sexuality, racism, discrimination and people’s backgrounds, “My dad, school and the way people are to me”. When asked what would happen if the arts was banned, some children commented “Crime would go up” seemingly agreeing with the notion that the arts really is a positive diversionary activity. **Recommendation: There are some fantastic quotes, images, a presentation and film that could be shared more widely to be used as advocacy tools to demonstrate the importance of the arts and working with children and young people as arts advocates could continue.**
10. **New art** – Children and young people clearly communicated a view of art that is less conventional and more cross art form. They discussed a “new movement”, “a new way of expression” and commented they want to “fuse art forms and old and new styles”. Suggestions for creative activities included “flashmobs” and “taking art to the people”, “singing the bus timetable”, “traffic lights playing music” and “inspirational music on buses”, ‘Let young people express themselves in their own ways.” ‘**Recommendation: BCC to consider funding bespoke projects / commissions that allow for multi-art form working and experimentation.**
11. **Kerching –** The cost of taking part, go see and purchasing art was raised as a concern and accessing the arts was seen as prohibitive for many participating children and young people. **Recommendation: BCC to work with venues and organisations to explore options for a universal offer for children and young people, including more free opportunities.**
12. **Truly valued –**Throughout the event and supporting consultation activity there was no doubt that the arts is valued by children and young people and they do not want to be part of a world without it. One young person’s personal action was to, “write a persuasive letter to the Prime Minister.” Children and young people want to be part of helping to create a solution and campaign for art locally, regionally and nationally. In the evening session young people wanted to know “who are the real decision makers?” and asked, “is it a movement and who knows it is and how do we work with BCC?” **Recommendation: BCC to provide updates / regular communication and updates to children and young people linked to promoting their right to a voice in the development of services and to find ways to share information about the current landscape and how decisions are made. BCC to also consider new ways children and young people can be involved in this decision making at various levels.**
13. **‘Start paying your volunteers, we need money too’ –** Young people believe volunteering to be a beneficial activity but are concerned about actual employment opportunities. “Are we going to be volunteers all our lives?”, “Endless opportunities but when do I stop volunteering and start working?”, “At what point do you go properly on the payroll?” **Recommendation: BCC to work with key partners to develop a coherent strategy for ensuring progression from participation to volunteering to internships and apprenticeships and then into actual employment and guidelines around what each of these opportunities should encompass.**
14. **“I feel like I’m being penalized for going to university. What was the point?” –** Graduates are concerned about employment opportunities and that they are ineligible to take part in the majority of apprenticeship schemes. Graduates and non-graduates alike are looking for, ”real on the job work experiences – real experience, really part of a team.” **Recommendation: BCC to work with partners to develop a coherent plan for young people who do not go to university and one for those who do (which includes options for apprenticeships and / or graduate schemes). This could also tie into explorations / debates about jobs for the future. “What do careers of the future look like in the arts and culture / creative sector?”**
15. **‘Our school should do more dancing and singing and try to do filming.’ -** Children and young people are interested in further exploring the role of schools to promote creativity and to work with professionals. ‘My school can and should do more art,’ “The curriculum needs to give children the opportunity to be creative and express themselves”, ‘Why don’t companies approach schools” **Recommendation: BCC to work with partners to develop a strategy for engaging schools in a meaningful dialogue about arts and creativity in the curriculum and to consider developing a programme of pilot activity.**
16. **Is working in the arts a proper job? –** Many children and young people questioned the perception of others in relation to how the arts is valued more widely within society. “When growing up you see art as something extra fun but not career based,” “We should change the way we see arts, not just a bit of fun one a week.” Children and young people discussed concerns about how the arts are valued in schools and by parents. **Recommendation: BCC investment in arts related careers roadshows / activities inside and out of school (including communication with parents) and a coherent citywide approach to work experience placements.**
17. **‘Teach young people how to find and follow their passion’** – Steering group members have suggested a programme of formal and informal mentoring with young people working as role models. Activity could be delivered inside and outside of schools and could be linked to active citizenship, making a movement and be in the form of inspiration sessions. **Recommendation:** **For BCC to consider if this is something that could be supported.**
18. **“Give me more I'm ready” –** Feedback from some young people following on from the event was that it catered for ‘the usual suspects’ / those already engaged. This is not necessarily entirely the case although it is recognised that there is a need for a targeted approach for the seemingly disengaged. However there is a movement of young people / emerging artists that need our support and would like to be supported by Birmingham City Council to further develop their arts practice. “For the first time in Birmingham I saw the future of the arts. The future in twenty years time.” **Recommendation: Further consultation activity to be delivered with a core group of engaged children and young people and a targeted group of seemingly disengaged children and young people, possibly with the engaged young adults acting as consultants in their own right.**
19. **Ivory Tower -** “Why is she up there up there when I could be doing her job?”, “Would you give up your job for a young person?” Young adults have some frustrations and misconceptions about arts leaders in the city. **Recommendation: BCC to support the development of opportunities / possibly twilight sessions for young people to hear from cultural leaders and find out more about their work. There could also be shadowing opportunities.**
20. **Birmingham’s Subculture –** there is a developing ‘underworld’ of amazing young people and amazing projects taking place in this city without the knowledge and support of funders and key venues / cultural partners. This is normal and healthy and to an extent should be left undisturbed. However this is our NOW generation (as they describe themselves) and they do need the support of BCC in terms of exposure, funding, resources, communication, information, training and development, knowledge, industry advice. **Recommendation: For BCC to work with partners to explore ways to support non-formal activity to ensure growth, progression and promote entrepreneurialism.**
21. **Inclusion of all –** A key issue was raised about barriers to working with and supporting the active engagement of children and young people with physical and / or learning difficulties and / or disabilities. Concerns were raised about marketing and general communication for young people with disabilities and a general sense that there is a lack of provision. **Recommendation: For BCC to work with members of the 4 in 5 Programme and other partners to further develop / pilot activity with targeted children and young people. To ensure the active inclusion of targeted children and young people in further BYAS steering group / decision making activity possibly working with Richard Hayhow and Hippodrome group to advise process. For BCC to prioritise future funding to activity that actively engages this target group.**
22. **Changing the age range –** “Why are there no opportunities for over 19s?”, “16-19 age bracket is too limited”. These comments came up many times throughout this process and is a concern echoed more widely with projects / programmes for young people. **Recommendation: For BCC to provide a rationale for decision to focus on 16-19yr olds and / or to consider widening age range to encompass anyone up to 25yrs of age.**
23. **What is really happening -** As the team had the opportunity to work closely with young people through steering group activity we were able to learn more about their experiences working on projects / programmes and with organisations, including those funded by BCC. It came to light that there is a potential need for officers to be more aware of what is happening within funded projects / wider programmes of work as part of understanding the arts scene and generally remaining ‘in the know’ but also to see firsthand what is actually happening within projects and to measure against expectations. **Recommendation: for BCC to review the way it captures information about children and young people’s experiences working on projects, for there to be a publicized complaints process** **and for officers to visit funded project activity.**

**The event itself -** “I underestimated what an opportunity it was for young people to come into this space. If I was one of them I would be really impressed with the day, it was really inspiring.” “Young people as equals in process, problem solving together”, “loved debating”, ‘I had so much flow in my head and by the time I was ready to have my say the debate was over and I didn't get to say anything” “You could tell this was run by young people the atmosphere you get more relaxed but passionate.” “I've been to so many conferences and by far the youth arts summit was the best one I have been to and that is as a young person and an outsider.” “If you have got a good team whatever happens you know that there is a safety net” “I was cynical about the need for the arts in comparison with other services. This process has made me see the value of the arts and want to fight for its continuation.” Although there was a cynicism about the timescales for planning and delivering this project and the event itself was less than perfect it was still and amazing beginning to a process of meaningfully engaging children and young people as leaders and decision makers. This has been a great pilot with many huge successes as well as areas for development.

Some thoughts for future activity includes: “A bigger debate”, “Professionals being put on the spot and answering questions”, “Less vague questions”, “A mini youth festival”, “More workshops”,“longer workshops”.

**Final thoughts**

**Thoughts from Event Co-ordinator and young adult Becky Namgauds**

I can't describe how much I have learned from this process. I feel like a completely different person. It was hard for me at points not to get involved in other people's roles because I felt so passionate. We had to just make it clear this is what I'm doing and I'm going to do it. I've learned about how to handle people and communicate with people. Being a student there isn't a huge amount of responsibility. Having this role I feel really empowered. I think Helen and Symon putting faith in a young person is a first step in the right direction.

**Youth Arts Summit – Aftermath**

It feels like a lot longer than a month since the summit - I’ve had my mind flooded with other things and I wasn’t lucky enough to make it to the session following the summit, so I feel curiously far away from something that occupied most of my attention until so recently. It’s nice to think about it from a new perspective.

So, did it work? Well, yes and no. The event itself was a great success, people turned up and nobody died, the workshop sessions were extremely useful and engaged a lot of people while still gathering the valuable information we needed. The challenging part of the day, and arguably the part when we didn’t quite get across what we needed to, was the evening debate.

We always knew we were working under imperfect conditions, that the deadline was too close and we wouldn’t have enough time to fully explore the questions in the way we wanted to. There was an air of cynicism around the event before the planning even started, which we did our best to dispel but still leaked out in a few telling reviews that begged the question we’d so desperately tried to address in the summit - what next? Where exactly is this going? What does the council plan to do now?

In fairness, we still don’t really know. The review which will eventually find its way onto Sir Albert Ball’s desk is still being written, and we have no idea what kind of actions will be taken once that report is read. People are skeptical about it, and it seems we didn’t succeed in convincing everybody that the council is committed to a longer-term course of action. Which is fine.

Because the one unequivocal success of the summit was the team involved with it. We managed to build a democratic, genuine way of working together that was both meaningful and informative to both the steering group and the culture commissioning team. It was a trial of a new way of working, and it worked. It was open and dynamic and allowed for both careful discussion of topics and rapid changes in direction. It took a while to get right, but we did. So I’m not concerned if we didn’t quite convince people that we would follow through with out promises - because I know that we will. We’ve built the right engine to bring about the changes this city needs to see, so let’s get to it.

Let’s start the movement. **Carl Sealeaf, BYAS Steering Group Member.**