

What do YOU THink?



enyan

ENGLISH NATIONAL  
YOUTH ARTS NETWORK



**Creative Youth Consultation  
And Participation Toolkit**

[www.enyan.co.uk](http://www.enyan.co.uk)

## What Do YOU THink?

### ENYAN Campaigns for creative youth consultation & participation

*"I welcome ENYAN's campaign to encourage more consultation with young people in the youth arts sector. I've been lucky enough to meet some incredibly passionate young people who articulate very well what the arts mean for them. Listening to young people and hearing their views, particularly those from disadvantaged backgrounds is crucial if you want to find out what drives them to participate and succeed. Equally important, it tells young people that we care about their views and their future. I think this is a fantastic step."* **David Lammy MP, Former Minister for Culture, currently Parliamentary Under-Secretary of State/ Minister for Skills in the new Department for Innovation, Universities and Skills.**

*'We believe that the 'What do YOU THink' campaign will have many positive outcomes, including helping raise the awareness and promoting the benefits of participation and consultation to all practitioners in the field, especially those who have little or no knowledge or experience on this topic. It will also provide a platform for practitioners to share and learn best practice, which they can incorporate in their own work or organisational structure, whilst also encouraging more youth arts practitioners to do the same.'* **Mandy Douglas, Service Business Manager of Participation Works ([www.participationworks.org.uk](http://www.participationworks.org.uk))**

### Foreword by Yen Yau, Strategic Partnerships Manager, First Light Movies and Chair of the ENYAN National Steering Group.

*"With the Government placing service provision for young people firmly on the political agenda (Every Child Matters, Youth Matters and Youth Matters: Next Steps and the new 10 year youth strategy from the DCSF "Aiming High") the challenge for everyone working in this area is to ensure that all young people have equal opportunities to give voice to what they want in terms of the "youth offer" being presented to them.*

*The issue of consultation therefore sits centre stage. The question of how young people are encouraged, enabled and empowered to participate in the process has to be discussed. Only through their involvement can their influence be felt.*

*The arts, using the inherent creativity that pervades our work, have a powerful part to play. There is an opportunity to share best practice between the different art forms and then to disseminate and share again this knowledge with those working at the coal-face with young people, to elicit their participation to shape the provision of the activities and services they want to have made available to them.*

*The 'What Do YOU Think?' campaign will serve as a starting point. The issue of participation which connects to the even larger issue of active citizenship by young people is not ingrained and it will take time for this important sea change to take place. As Chair of ENYAN's Steering Group, I am very pleased to support the work the network currently championing. By taking a lead and drawing in examples of best practice to form a toolkit, ENYAN is making sure that youth arts practice is where the action is!"* **Yen Yau, Strategic Partnerships Manager, First Light Movies ([www.firstlightmovies.com](http://www.firstlightmovies.com))**



## About ENYAN...not just a website

ENYAN (English National Youth Arts Network) was launched in June 2006 and is a membership body designed to unite the diverse youth arts sector across England and the UK. The network aims to raise the profile of youth arts and thereby create more opportunities for the creative and personal development of young people, predominantly those considered 'at risk',

At the time of printing this toolkit, ENYAN already has over 1600 members UK wide, and a few international members too. The network is based around the website [www.enyan.co.uk](http://www.enyan.co.uk) which provides a great wealth of youth arts information. However, the network is about much more than a site; between 2007-09 ENYAN will be delivering 9 regional events, a national youth arts symposium and 2 national campaigns alongside the development of 9 Regional Advisory Panels (RAPs), a National Steering Group and the fostering of UK wide and international youth arts relationships. ENYAN provides a national voice for the youth arts sector and is your chance to have your say!

## About the campaign: 'What Do YOU THINK?'

- **How do we consult with young people effectively considering the limited resources we all have?**
- **Why is it so important to consult with young people at all?**

There is now a clear remit for organisations and individuals in the youth arts sector to actively consult with young people about the work that is delivered. The need to consult comes from a number of sources predominantly central and local government, funders and young people. Without an adequate understanding of the context of youth consultation, and access to the tools and knowledge of how to consult, young people are often consulted with tokenistically.

We need to move towards actually listening to young people and acting on what they have to say.

## Abi Carter, National Coordinator at Participation Works explains her thoughts...

*"Children and young people can benefit a great deal from youth led initiatives as well as group and individual projects, when they are consulted and involved in the designing, delivering and evaluation process. This gives them the opportunity to see the project evolve, which in turn provides them with a sense of ownership and a feeling of achievement once project goals and objectives have been successfully reached.*

*Participation Works supports initiatives that promote active and meaningful participation of young people in all settings. It is vital that youth arts organisations, as well as other key agents such as practitioners, local and regional networks and youth arts professionals, support and encourage the adoption of participation principles and practices into their work, ensuring that children and young people's needs are identified and effectively met." Abi Carter, Participation Works*

Participation Works offer a comprehensive programme of activity to support organisations and practitioners who work with children and young people between the ages of 10-25 years old. The programme aims to provide a voice for children and young people in all decisions that affect their lives, as well as offering them more of a proactive role in shaping organisational decisions.

Participation Works ([www.participationworks.org.uk](http://www.participationworks.org.uk)) is a consortium made up of six children and young people's agencies including the British Youth Council ([www.byc.org.uk](http://www.byc.org.uk)), Children's Rights Alliance for England ([www.crae.org.uk](http://www.crae.org.uk)), National Children's Bureau ([www.ncb.org.uk](http://www.ncb.org.uk)), National Council for Voluntary Youth Services ([www.ncvys.org.uk](http://www.ncvys.org.uk)), The National Youth Agency ([www.nya.org.uk](http://www.nya.org.uk)) and Save the Children-England ([www.savethechildren.org.uk](http://www.savethechildren.org.uk)).  
[www.participationworks.org.uk](http://www.participationworks.org.uk)

**John Bateman** is the Chief Executive at UK Youth ([www.ukyouth.org](http://www.ukyouth.org)) and sits on the National Steering Group for ENYAN. UK Youth is a leading national youth work charity supporting over 750,000 young people, helping them to raise their aspirations, realise their potential and have their achievements recognised.

*"If young people are the beneficiaries then at the very least they should be consulted in order to ensure that assumptions are not made about what their needs are, assumptions that will likely result in a project that no one's interested in engaging with, meaning valuable time, planning and resources will be wasted as a result. Creating and enabling a sense of ownership is a key element of effective consultation and cannot be underestimated."* **John Bateman, UK Youth**

Youth consultation and participation proved to be a consistent and persistent theme at the ENYAN RAP and National Steering Group meetings over the last year. After further consultation with ENYAN members and the wider sector it was decided that it would be the subject for the network's first national campaign.

### **About this toolkit**

This toolkit represents a snapshot of the research and profile raising work that ENYAN has undertaken over the last few months on this topic and is designed to do the following:

- **Raise awareness of how the arts can be used as a tool to consult with young people.**
- **Showcase practical examples and case studies from the sector to encourage shared learning about how to go about consulting with young people.**
- **Clarify what is expected of the sector in this field. What are we supposed to be, or are we obliged to be, doing?**
- **Highlight the implications that youth consultation has on the sector's time and resources to funders, Local Authorities and relevant government departments advocating for more support.**
- **Demonstrate young people's views on the subject.**
- **Act as a signposting document for further information.**

There is an overwhelming amount of information out there regarding young people's rights and an immeasurable number of impressive examples of how people and organisations have consulted with young people in the past. This toolkit is by no means an exhaustive literature review but quite simply aims to be a clear, concise and practical product showcasing some key examples and providing clarity around the topic to support you in your work.

The toolkit is aimed at those working with, or for, young people in the arts and creative sectors and is also of value to those working within the youth services sector and others outside this who may want to take a creative approach to consulting with young people.

The case studies included in this toolkit are just a sample of the examples that ENYAN has unearthed so make sure you check out the 'Campaigns' section of the website for much more information. ([www.enyan.co.uk](http://www.enyan.co.uk))

## How will the toolkit be disseminated?

The toolkit will be available as a hard copy on request to all ENYAN members and the wider youth arts sector, for the sharing of good practice, and is also available for downloading on the ENYAN website at [www.enyan.co.uk](http://www.enyan.co.uk)

It will also be launched at regional events over the next year. Importantly it will also be sent directly to funders and governing bodies to advocate on behalf of the sector and youth consultation/participation in particular.

## How to Use The Toolkit

This toolkit has been designed into a number of clear sections so that you can easily identify which you want to use.

**Section 1: Foreword and introduction (this section!)**

**Section 2: What are we supposed to be doing?**

Are we obliged to consult with young people?

**Section 3: How do we effectively consult with young people?**

Existing models of good practice and reference to example case studies

**Section 4: It Costs To Consult!**

What are the resource implications of youth consultation and what additional support does the sector require?

**Section 5: 'What do YOU THINK?'**

What do young people themselves think?

**Section 6: Where to go from here...**

Signposting to further information

Case Studies: [12 x Case Studies demonstrating how the arts have been used to consult with young people in the past.](#)

For further information about this toolkit and ENYAN as a whole please contact:

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## Section 2: What Are We Supposed To Be Doing?

Anyone would be forgiven for getting a little overwhelmed by the amount of information that exists about consulting with young people, children's rights, policy and documentation.

This section aims to provide clarity about what it is that we, as a sector, are expected to be doing when it comes to youth consultation and included are some points from some of the leading youth focussed organisations that we have collated.

*Lets start at the top...*

**'Every Child Matters'** ([www.everychildmatters.gov.uk](http://www.everychildmatters.gov.uk)) is the government's framework for children and young people's services and includes 5 main outcomes one of which is 'making a positive contribution'.

In 2005 the government launched its green paper 'Youth Matters', setting out proposals designed to improve outcomes for 13-19 year olds.

***It proposed that young people should have...***

- More things to do and places to go in their local area - **and more choice and influence over what is available**
- More opportunities to **volunteer** and to make a **positive contribution to their local community**
- Better information, advice and guidance about issues that matter to them, **delivered in a way that they want to receive it**
- Better support when they need extra help to deal with problems

A consultation was then run on **'Youth Matters'** from July to November 2005 with over 19,000 responses from young people. The government's reply was **'Youth Matters: Next Steps'** which sets out the vision for empowering young people, giving them 'somewhere to go, something to do and someone to talk to'.

**The 'Education and Inspections Act 2006' introduced a new statutory guidance on 'positive activities for young people'. The act also places new responsibilities on local authorities to:**

- Secure access to sufficient youth work activities
- Ascertain young people's views on positive activities and then take these into account when acting upon legislation.
- Publicise positive activities
- Consider alternative providers - commissioning.

**In the year 2007 the government launched a new 10 year strategy entitled "Aiming High" for young people; a ten year strategy for positive activities. ([www.dfes.gov.uk](http://www.dfes.gov.uk))**

**The Children's Rights Alliance for England** is a coalition of 380+ statutory and voluntary agencies, which defends and promotes children's human rights. They are one of the largest children's rights alliances in the world and were founded in 1991. Tom Burke, Senior Policy & Change officer at CRAE, kindly clarified the legalities that we should all be aware of:

*"Our work is guided by the United Nations Convention on the Rights of the Child (CRC). This is an international human rights treaty that grants all children and young people a comprehensive set of economic, social and cultural and civil and political rights. A key provision, Article 12, is that every child should be able to express their views and influence decisions affecting them.*

*The UK Government agreed to fully implement the CRC in 1991 and is primarily responsible for ensuring that children's human rights are upheld. However, children's rights are everyone's responsibility. It's everyone's responsibility to ensure that children and young people are actively involved and can influence all aspects of planning, delivery and evaluation of public services and decision-making."* Tom Burke, Senior Policy & Change officer at CRAE

### **So what does all this mean for the arts?**

**Arts Council England** has been extremely supportive of this campaign. To demonstrate this support, Arts Council (led by Arts Council England South East) has created an official statement outlining their national commitment to children and young people's involvement and participation in the arts. Some of the key quotes from this include:

*"...The Children, young people and the arts strategy puts young people at the centre and commits us to ensuring that we consult and listen to them in developing our policies and programmes. We believe that every child and young person has the right to participate in the widest possible range of artistic and creative activity as practitioner, as participant and as audience. This strategy explains how Arts Council will put young people at the centre of our work, and commits us to ensuring that we consult and listen to them in developing our policies and programmes..."*

*This strategy is underpinned by nine regional action plans, including our work with young people at risk, which will continue to respond to trends in the wider world. Most importantly, this strategy will respond to the views, needs and interests of children and young people themselves.*

### **To achieve this we will:**

- *Engage young people in all decisions which affect them*
- *Reflect and value young people's own cultural expression and choices in all our work*
- *Broaden the range and appeal of what we fund and support*

*Our vision is for all children and young people in the country to be able to participate actively in the arts as a matter of right. We are currently working with our partners in the arts sector and beyond to deliver this strategy.*

### **Our aims in this area are:**

- *To foster a world-leading arts infrastructure alongside other cultural organisations that supports and values the cultural expression of children and young people and increases their opportunities to engage in activities relevant to their needs and interests*
- *To ensure the arts and creativity have a place within wider Government and other policy agendas that have an impact on children and young people.*
- *To see wide social recognition of the value and transformational power of the arts and creativity, particularly in relation to children and young people*



*...The majority of our regularly funded arts organisations have education programmes or programmes that involve and benefit children and young people. These programmes play a substantial and vital part in the arts education ecology.*

*Currently we gather information about regularly funded organisations' education provision through an annual survey... In addition to reporting against existing strategic projects, we are considering proposing that regularly funded organisations report on the ways in which they consult with young people in developing their programmes, in order to contribute to the first objective of our strategy's implementation plan, which is:*

- *To ensure that we hear the views of children and young people, engage them in decisions that affect them and broaden the range and appeal of our offer to ensure it is relevant*

*Many regularly funded organisations are already using creative ways of consulting children and young people and we would like to be able to learn from, share and profile this work. In addition, we are currently developing a range of models for consulting young people and involving them in decision-making, which will be shared with regularly funded organisations as part of the implementation of the strategy."*

The statement continues to describe the key national initiatives and projects that the Arts Council delivers as part of this strategy including Creative Partnerships ([www.creative-partnerships.com](http://www.creative-partnerships.com)), the Arts Awards ([www.artsaward.org.uk](http://www.artsaward.org.uk)), Cultural Hubs, Arts Extend pilot, Young People's Participatory Theatre project ([www.yppt.org.uk](http://www.yppt.org.uk)) and The Arts & Business new Young Professionals on Arts Boards initiative as outlined below. It also continues to highlight some of the key regional examples of creative youth consultation, projects, organisations and initiatives.

- **Young Professionals on Arts Boards**

**The Arts & Business ([www.AandB.org.uk](http://www.AandB.org.uk))** new 'Young Professionals on Arts Boards' initiative developed out of a Grants for the arts funded project led by Birmingham City Council in 2002. It is now being piloted from Autumn 2007 in the south east, south west and west midlands opening up new opportunities for 18-25 year olds to develop their interests and careers. It is funded and supported by Arts Council England.

Arts & Business aim to match trained and motivated young people with arts organisations that would benefit from their skills, knowledge and expertise.

The training and introduction process will be carefully managed by A & B to ensure the best possible match. Those taking part will be expertly trained in the legal and moral responsibilities of board membership, and professionally supported by an experienced mentor during their first year. A&B is looking to recruit the brightest and best young professionals in the south east, west midlands and south west.

One of the first to sign up in the West Midlands was Judith Sutton, a trainee solicitor. Judith said *"I have great confidence that the Young Professionals on Arts Boards Programme will offer me a rewarding and fulfilling experience. The opportunity for personal skills development and professional networking is clear. I have the drive and commitment to make my contribution count in an inclusive and inspiring organisation that shares my enthusiasm for community art."*

**Moving on from the context setting we are now entering the world of real examples. The next section is dedicated to showcasing why the arts are such a fantastic tool for achieving all of the above and refers to some real, practical case studies of *HOW* the arts have been used to consult with young people in the past...**



## Section 3: How Do We Effectively Consult With Young People?

There are various ways we can consult with young people and the first thing that springs to mind for many of us is a questionnaire, survey or possibly a youth forum. Although these methods can work they often struggle to engage young people who often feel that they *have* to contribute rather than taking part simply because they *want* to. ENYAN is promoting arts activity as a tool to engage young people in consultation more effectively and has gathered a number of case studies, which demonstrate *how* this has been done in the past and these can be located if you scroll down to the very end of this toolkit. The case studies also pick up on what the organisation/individual has learnt from the experience, what worked and what didn't and therefore provides you with many learning opportunities to inform your own work.

But first it is important to highlight some of the existing youth consultation models and support mechanisms:

### Current Models of Support

- **Hear by Right:** Standards for the active involvement of children and young people. 'Hear by Right' has been developed by **The National Youth Agency (NYA)** and offers tried and tested standards for organisations across the statutory and voluntary sector to assess and improve practice and policy on the active involvement of children and young people. This standards framework relies on self-assessment across three levels; emerging, established and advanced. Each level building on the last. This ensures children and young people's involvement is built in and not just bolted on.

The Hear by Right model is widely used and recognised in the youth sector and touches on the use of creative methods or 'Practice Initiatives' for consultation. The full pack can be purchased from NYA. Another framework has been created alongside this to encourage young people to take action about issues that concern them and this is called '**Act by Right**'

- **Roger Hart's Ladder of Young People's Participation ([www.freechild.org/ladder.htm](http://www.freechild.org/ladder.htm)) :** The Freechild Project website informs us that "*Sociologist Roger Hart wrote a book called 'Children's Participation': The Theory and Practice of Involving Young Citizens in Community Development and Environmental Care' for UNICEF in 1997. This ground-breaking work put the work of young people and adult allies around the world in the context of a global movement for participation, offering needed guidance and criticism of many efforts. The 'Ladder of Participation' is one of many significant tools from the book*"

### The ladder includes 8 rungs:

- Rung 1:** Young people are manipulated
- Rung 2:** Young people are decoration
- Rung 3:** Young people tokenised
- Rung 4:** Young people assigned and informed
- Rung 5:** Young people consulted and informed
- Rung 6:** Adult-initiated, shared decisions with young people
- Rung 7:** Young people lead and initiate action
- Rung 8:** Young people and adults share decision-making

## How can, and why should, the arts be used to consult with young people?

The arts make consultation interesting! A questionnaire or survey can be very dry and can often feel like hard work for young people and getting young people around a table in an adult meeting scenario can be a frustrating experience for both parties...especially for those young people who are considered most 'at risk'.

'engage' ([www.engage.org](http://www.engage.org)) is the leading body for gallery education, promoting greater understanding and enjoyment. The 'envision' programme ([www.envision.org.uk](http://www.envision.org.uk)) is supporting galleries to work together with young people to develop youth-friendly practice, policy and spaces. Jo Wheeler, envision Programme Coordinator spoke to ENYAN about the need for a more embedded and holistic approach to youth consultation/participation with particular reference to the galleries sector...

*"...to truly embrace youth-friendly practice we need to invest in developing relationships directly with young people, and involve them in the process. We need to view this as a two-way relationship; a partnership like any other, with potential barriers, benefits and learning for all involved. Galleries and young people have the potential to be great advocates for each other within their communities.*

*For young people to feel that galleries have something to offer them as visitors or volunteers there needs to be a real investment from the venue to ensure that the young people's relationship isn't just with a freelancer or with partner staff but with the actual organisation, its space and its staff. The idea is not just about creating a youth-friendly education policy, but an accessible youth-friendly space which is embraced and has an impact across the whole organisation - on programming, on front of house, on marketing, on management - on every aspect of the arts venue." Jo Wheeler, envision Programme Coordinator.*

The case studies included in this toolkit provide you with practical examples but we have also collated the opinions of some of the key organisations and individuals in the youth and arts sectors to find out why they think the arts play such an important role in this work.

**John Bateman, UK Youth ([www.ukyouth.org](http://www.ukyouth.org)):** *"The Arts are motivational and we see examples of this time and time again. In Bristol recently I learned of a School with a big Somali Community, who were utilising drama as a vehicle to achieve wider aims. They produced 'As you like it' in Somali and in English and this delivered a range of really positive outcomes - bringing together the whole school and wider community and crossing languages and cultures in the process. The Arts can make this happen and this example highlights the value in developing a sense of community.*

*Too often communities are separated by age; old people misunderstanding young people and young people perceiving older people as 'boring old farts'. Young people often remind me that adults seem to have "forgotten what its like to be young' and want to deny young people their right to discover things for themselves. Well, the arts is a fantastic way of bridging this divide and of sharing experiences in a positive and creative environment."*

**Tom Burke, Children's Rights Alliance:** *"Arts based work can ensure that participation is a fun and energetic process. Involving children and young people does not sentence you (or them) to a life of surveys, the occasional meeting and a few stale biscuits! It can be a creative, fun and enlightening process for all concerned. Drama, painting, song, dance, photography, sculpting and web work can all be used as methods to engage children and young people."*

### Do's & Don'ts for consulting with young people:

ENYAN's North East Regional Advisory Panel spent their second meeting discussing youth consultation and this has resulted in a summary list as below of how they suggest the sector should and shouldn't consult with young people:

## **Do...**

- Use arts within consultation!
- Make it creative/enjoyable
- Genuine dialogue (not monologue)
- Clear purpose
- Be clear what consultation is for
- Explain the process
- Set outcomes that are real for the young people
- Set parameters to enable young people to understand what influence they can have
- Establish background knowledge e.g. budgetary constraints/impacts
- Manage expectations
- Get the basics right
- Interpersonal
- Food
- Environment
- Respect
- Make something happen
- Decision
- Implementation
- Celebrate/recognise achievement
- Treat as individuals, not as a group
- Capitalise on Best Practice Research
- Make use of existing infrastructures
- Use (appropriate) professionals
- Be aware of access and diverse needs
- Feedback to young people about what has happened

## **Don't...**

- Pay lip service/be tokenistic
- Under-resource the process
- Exploit
- Make assumptions - about what they know or want
- Over promise/under deliver
- Underestimate capability
- Not 'arty' food
- Over prescribe process
- Forget about child protection(especially in mixed age groups)
- Impose adult structures e.g. talk shops
- Consultation fatigue - don't over consult
- Let it be a spouting ground for discontent
- Rush it

All of the above information is extremely useful for consideration when consulting with young people but please do scroll to the end of this toolkit for a sample of the case studies that ENYAN has gathered to promote the use of the arts as a consultation tool.

**Case Study 1:** 'SPARKS' Project delivered by QUAD ([www.derbyquad.co.uk](http://www.derbyquad.co.uk))

**Case Study 2:** 'Choices' Project delivered by Helix Arts ([www.helixarts.com](http://www.helixarts.com))

**Case Study 3:** 'Take Part' Participation Project delivered by The Children's Society ([www.childrenssociety.org.uk](http://www.childrenssociety.org.uk))

**Case Study 4:** 'Uprising FM' Project delivered by the NR5 Project ([www.nr5project.co.uk](http://www.nr5project.co.uk))

**Case Study 5:** 'Youth Dance Committee' Project delivered by South East Dance ([www.southeastdance.org.uk](http://www.southeastdance.org.uk))

**Case Study 6:** 'Speak Up' Project delivered by Kala Sangam ([www.kalasangam.org](http://www.kalasangam.org))

**Case Study 7:** 'South Bank Consultation' Project delivered by SE1 United ([www.se1united.co.uk](http://www.se1united.co.uk)), Livity ([www.livity.co.uk](http://www.livity.co.uk)) and The South Bank Centre ([www.southbankcentre.co.uk](http://www.southbankcentre.co.uk))

**Case Study 8:** 'Young People's Voices website project delivered by Arts Council England North West ([www.artscouncil.org.uk](http://www.artscouncil.org.uk))

**Case Study 9:** Youth Space delivered by MADE, Midlands Architecture and the Design Environment ([www.made.org.uk](http://www.made.org.uk))

**Case Study 10:** Youth Manifesto Youth Consultations delivered by Youth Music ([www.youthmusic.org.uk](http://www.youthmusic.org.uk))

**Case Study 11:** HQ Arts ([www.hqarts.com](http://www.hqarts.com)) Youth Consultation

**Case Study 12:** Youth Consultation with young people with learning disabilities delivered by Mencap ([www.mencap.org.uk](http://www.mencap.org.uk))

**ENYAN has collected many other excellent case studies  
and these can be found on the website at**

[www.enyan.co.uk/category/show/3384](http://www.enyan.co.uk/category/show/3384)



This is a plea to funders, local authorities, trusts & foundations and central government to consider the financial implications of youth consultation on arts organisations and professionals when deciding upon the distribution of their resources and also when deciding upon new youth strategies and policies. If it is a requirement for the youth arts sector to be consulting with young people, the correct level of resources and support must be made available to ensure that this is delivered effectively.

The case studies included in this toolkit, and the many other examples showcased on the ENYAN website, make clear a number of points:

- Suitable funding and other resources (time & human resources) was regularly raised as one of the most challenging aspects of effective youth consultation

*"The biggest challenges are resources and budget/time restrictions set by those adults who need children and young people's input."* Bekki Redshaw, The Children's Society ([www.childrenssociety.org.uk](http://www.childrenssociety.org.uk))

- The range and breadth of case studies submitted to this research are reflective of the different levels of youth consultation and participation that can be adopted. Some organisations add a consultative element to projects already taking place, incorporating costs into current limited budgets whilst others apply specifically for additional funding to conduct a consultation exercise or project. Again these range enormously from 1 day workshops with young people to year-long intensive consultation exercises. The cost of consultation obviously reflects this ranging from a hundreds pounds up to a huge £34K (and this is just within the case studies submitted to this campaign)
- Those who work with existing budgets to consult with young people find themselves constantly over stretched in terms of time, human resources and cash which can impact on the effectiveness of the exercise.
- An incredible amount of 'in-kind' support is provided by arts organisations and individuals who quite simply want to see a successful project through and for young people to have experienced something valuable to them.
- Those who want to apply for funding for specific intensive youth consultation projects are finding it particularly difficult to find the relevant bodies to support this.
- The time it takes to plan an effective youth consultation exercise needs to be considered.  
Time = Human Resources = Money !
- The main cost implications of youth consultation are time and human resources however other key expenditure is often underestimated including: practitioner fees, consultancy fees, transport costs, travel, catering & refreshments, accommodation and incentives for young people to take part (vouchers, trips etc).
- The most expensive consultations can be those for young people with the hardest voices to hear (severely disabled young people, those with learning difficulties or those who do not speak English), as these require specialist support and are groups of young people who are often overlooked for this very reason.

## Some key comments include:

"We have spent approx 10% of our budget in each financial year to ensure young people are involved in decision-making. Many, if not quite all, of the projects we fund in our schools include further funding to support young people's active participation in decision-making" **Richard Clark, Creative Director, Creative Partnerships Leicester** ([www.creative-partnerships.com/Leicester](http://www.creative-partnerships.com/Leicester))

"Organisations often underestimate the time it takes to involve young people properly, particularly when working with a wide range of ages." **Programme Editor - Get Ready for Geneva, Children's Rights Alliance**

To demonstrate just how much it costs to consult effectively with young people we have listed the key areas of expenditure below and based the costs on 3 different levels of consultation as submitted within the collection of case studies.

- 1) A one off day-long arts based workshop with 20 young people on a local level
- 2) A 5-day session of arts based workshops and focus groups with 20 young people on a national scale.
- 3) A residential series of 5-day long arts based workshops with 9 x focus groups of 20 young people over a 6-month period on a national scale.

Expenditure	Consultation 1	Consultation 2	Consultation 3
Practitioner fees & travel expenses	£300	£1500	£13500
Room/venue hire	£100	£500	£4500
Refreshments & lunch	£200	£1000	£9000
Materials	£100	£500	£4500
Transport for young people	£250	£350	£3150
Administration costs (letters to parents, permission, CRB checks etc)	£75	£100	£900
Time/HR	£300(1 weeks worth planning time)	£600 (2 weeks worth of planning time)	£3600 (3 months worth of planning)
Incentives for young people (for example competition to win MP3 Player or vouchers/tickets)	£200 (£10 vouchers for each young person)	£300 (vouchers for each young person plus chance to win MP3 player)	£2700 (vouchers for each young person plus one MP3 prize for each region)
Evaluation of consultation (e.g. follow up report)	£60 (1 days work for internal written report)	£180 (3 days work for internal written report)	£1000 (2 weeks work for professional report/evaluation)
Accommodation fees	-	-	£45,000 (£50 per young person per night)
<b>TOTAL</b>	<b>£1,585.00</b>	<b>£5,030.00</b>	<b>£87,850.00</b>

It is vitally important that funders, local authorities and policy makers are aware of all of the above points and ENYAN stresses the need for those funding youth arts activities to finance a solid base for active youth consultation.

If the youth arts sector is expected to be consulting with young people about all work, then a percentage allocation of funds should be added to all youth related funding bids to ensure there is adequate provision for youth consultation to be included as a standard requirement.

ENYAN will be using this toolkit as an advocacy tool for the above but you can also make a difference by contacting your funders and authorities directly to see how they could further support your work in this way. We would be very grateful at ENYAN if you could also keep us informed of your own developments in this area by copying us in on any emails or correspondence you may have.

**enyan@artswork.org.uk**

[www.enyan.co.uk](http://www.enyan.co.uk)

ENYAN

C/O Artswork

Fairways House

Mount Pleasant Road

Southampton

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023 8063 0960

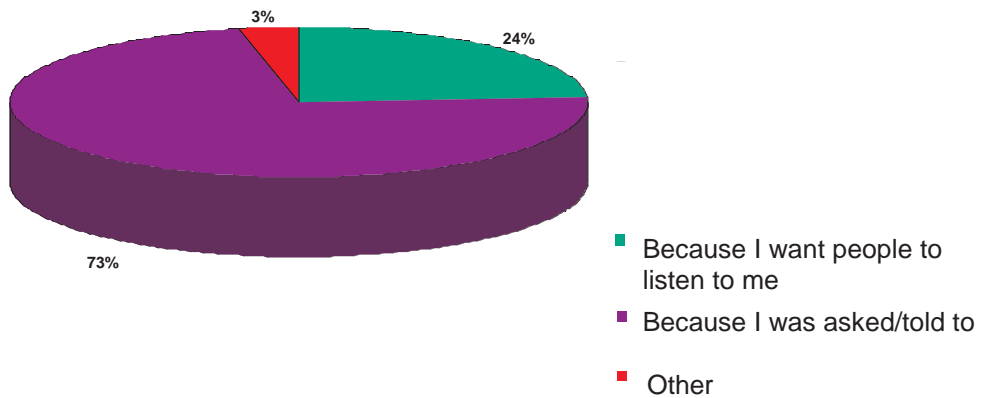


As ENYAN is a network supporting professionals working in the youth arts sector and not a youth arts delivery organisation, relevant youth consultation for us took the form of an online survey for young people and a hard copy questionnaire that our contacts and partners could work into their planned arts based programmes.

Via these contacts we consulted with 63 young people from a wide variety of backgrounds but the focus of our research was with young people considered 'at risk'.

Despite the modest size of this sample it has presented some very valuable information.

### Why did you decide to complete this survey?



As the pie chart above indicates a huge 73% of the young respondents only responded because they were *told* or *asked* to. This begs the question 'how many young people are actually aware that it is their right to be able to express their views?' The ultimate goal has to be to ensure that young people are aware of their rights and can volunteer to express their opinions if they *wish* but not that they are forced into doing something that they do not want to do.

However, encouraging 'other' comments included...

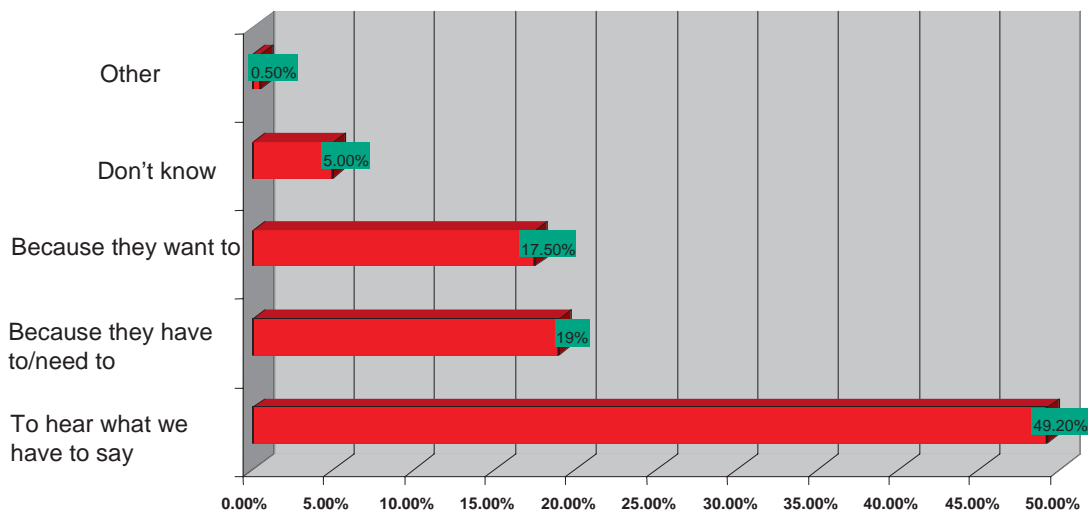
*"Because I wanted to"*

*"Because I want young people to be listened to"*





## Why do you think older people want to consult with younger people?



Interestingly almost half of the young respondents believe that we consult with young people to hear what they have to say, which is encouraging, as this is the essence of youth consultation. However, when considered with other results from the survey there is a clear feeling that although we, as older people, may want to hear what young people have to say...this does not necessarily mean that we always 'listen to' or 'act on' what they have to say.

### 'Other' comments here included...

*"New Government policies mean they [older people] have to do something, or at least make it look that way"*

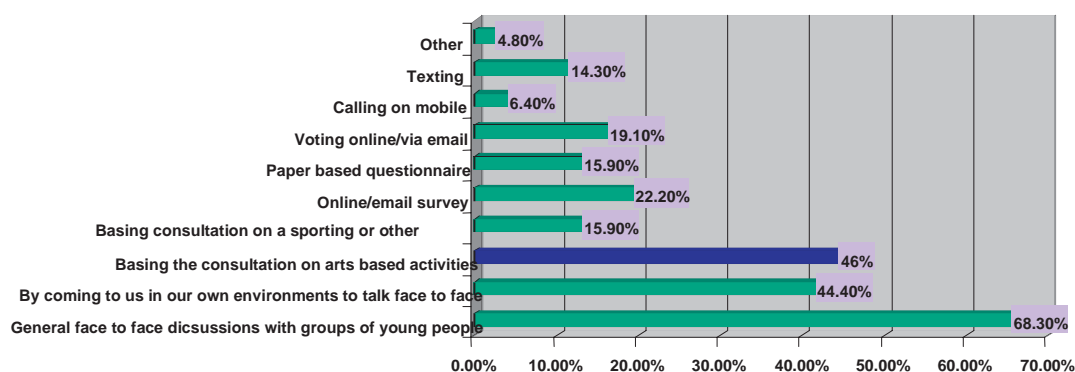
*"So they [older people] can say they have [consulted], even though they don't act on it"*

### Other positive comments here included...

*"To help us and to help us achieve more in life"*

*"To find out what we enjoy or dislike so they can create things that attract our attention rather than bore us"*

## What is the best way for older people to consult with young people?



When asked how they best like to be consulted with, the young respondents quite clearly prefer the face-to-face, and more personal, approach. Arts based activities came in as the second most popular way to consult with young people and the arts can most certainly be, and regularly are, incorporated into the face to face approach combining informal discussion with, for example, the use of a graffiti wall to enable them to visually demonstrate their feelings.

Paper based questionnaires and the more cutting edge approach of consulting via text message proved to be less engaging for young people.

### What *don't* we do so well when consulting with young people?

There was an overwhelming response to this question, which in a nutshell came down to the following points from the young respondents. Included below is also a sample of the comments made.

#### 1) We don't always listen

*"They don't listen. They use the information collected in whatever manner they choose and can manipulate it to show whatever they choose"*

*"Pretend they are listening"*

*"Assume they always know what is best. They need to listen (give some and take some!)"*

#### 2) We can be patronising

*"Treat us as though we are stupid or talk to us as if we don't have a clue. I know me and my friend like to be treated like mature worthy individuals"*

*"They are patronising!"*

#### 3) We can be tokenistic and manipulative

*"They always do what they want to do and don't listen"*

*"Limit choices and use questions that make young people say what older people want them to hear"*

*"Consult with a biased sample of young people..."*

#### **4) We don't always act on the information that young people give and/or don't feed action back to the young people**

When asked what they don't like about being consulted with...

*"Being consulted and nothing happens"*

*"When people don't act on the answers they get"*

*"Don't tell us what will happen to the consultation in the future"*

#### **5) Many people often take the wrong approach to engage the young people**

When asked what they don't like about being consulted with...

*"Make it too long and boring. They need to make their lecture more interesting"*

*"When it is boring and takes up time. I could be doing more interesting things"*

*"When we get forms in the post to fill in and not fun things to do..."*

#### **What do we do *right* when consulting with young people?**

The overriding response to this question indicated that it is the process of being consulted with that has the most value and that it is the feeling of 'being listened to' and made to feel 'important' that build young people's confidence and self esteem as well as the feeling of 'making a difference'.

*"I get to voice my opinion which can lead to changes which benefit others"*

*"I can give my views and that of other youths then services will be developed to serve youth needs not adults' needs"*

*"Makes us feel important and is good for self esteem"*

**A few things that we would do well to remember when planning any future youth consultation, as suggested by the young respondents themselves are:**

- **Food and refreshments are essential**
- **Provide an incentive (competition draw, vouchers etc)**

## Summary

The results from this consultation are not especially surprising but do demonstrate a few key points that we, the youth arts sector, can learn from.

It does also demonstrate, straight from the horse's mouth, the need for more investment in the field of youth consultation so that there is more time, people and money available to allow the sector to consult at the desired, and most effective, personal and creative level.

We hope that this toolkit has managed to demystify many of the questions you have about consulting with young people and we hope that it will inspire you to consider the arts as a tool to truly engage young people in the future and to consult with the young people you work with more regularly. We hope the case studies have provided you with an invaluable opportunity to learn from one another. If you are a funding body or organisation, we also hope that this toolkit has raised your awareness of the cost implications of creative and effective youth consultation and that you will consider channelling more of your support towards this kind of work in the future.

The final section of this toolkit will point you in the direction of many useful websites, publications, documents and organisations that have a focus or interest in youth consultation and this is followed by 12 case studies demonstrating how the arts has been used to consult with young people in the past.

A final thank you to all of you in the sector who have contributed to this toolkit and in particular to Emma Pooley, ENYAN Support Intern and Lisa Gardner, Projects Assistant at Artsworld who have worked endlessly to help ENYAN pull the research and findings together.

**Don't forget ENYAN membership is now completely free so do encourage your friends and colleagues to sign up. The more people that join, the stronger voice we will have, the more impact we will make which will ultimately benefit young people across the country!**

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**T:** 023 8063 0960



# Section 6: Where To Go From Here..

## Key:

- Where to go for advice and guidance/ideas and inspiration

Where to look for policies

- ∴ Where to look for funding

- ≡ Where to look for events

### Arts Council England ● ∴ ≡

Look on the site for regional contacts

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

T: 0845 300 6200

### Arts Awards ●

[www.artsaward.org.uk](http://www.artsaward.org.uk)

T: 0207 820 6178.

E: enquiries@artsaward.co.uk

### British Youth Council ● ≡

[www.byc.org.uk](http://www.byc.org.uk)

T: 0845 458 1489

### Carnegie UK Trust ● ∴

CYPI(Carnegie Young peoples Initiative)

[www.carnegieuktrust.org.uk](http://www.carnegieuktrust.org.uk)

T: 01383 721445

### Creative Partnerships ● ≡

[www.creative-partnerships.com](http://www.creative-partnerships.com)

T: 0845 300 6200.

### Childrens Right Alliance ●

[www.crae.org.uk](http://www.crae.org.uk)

T 020 7278 9552

E: info@crae.org.uk

### Dialogue Youth ●

[www.dialogueyouth.org](http://www.dialogueyouth.org)

T: 0131 313 6805

E: dialogueyouth@cosla.gov.uk

### Democracy Coalition ● ∴ ≡

[www.democracycoalition.co.uk](http://www.democracycoalition.co.uk)

T: 0207 271 0592.

E: info@democracycoalition.org.uk

### DCSF ●

(Department for Children Schools and Families)

[www.dfes.gov.uk](http://www.dfes.gov.uk)

T: 0870 000 2288.

E: info@dfes.gsi.gov.uk

### DCMS (Department for Culture Media & Sport ) ●

[www.culture.gov.uk](http://www.culture.gov.uk)

Department for Culture Media & Sport

T: 020 7211 6200

E: enquiries@culture.gov.uk

### Engage (National Association for Gallery education) ● ≡

Look on the site for regional information

[www.engage.org](http://www.engage.org)

T: 020 7490 4690

E: info@engage.org

### Fundfinders ∴

[www.fundfinder.org.uk](http://www.fundfinder.org.uk)

### National Childrens Bureau ● ∴

[www.ncb.org.uk](http://www.ncb.org.uk)

T: 020 7843 6000

### National Council for Voluntary Youth Service ● ≡

[www.ncvys.org.uk](http://www.ncvys.org.uk)

T: 020 7278 1041

E: mail@ncvys.org.uk

## National Youth Advocacy Service ●

[www.nyas.net](http://www.nyas.net)

T: 0151 649 8700

E: [info@nyas.net](mailto:info@nyas.net)

## Nesta (National Endowment for Science, Technology and the Arts) ●

[www.nesta.org.uk](http://www.nesta.org.uk)

T: (0)20 7438 2500

E: [informationa@nesta.org.uk](mailto:informationa@nesta.org.uk)

## NALGAO National Association local government arts offices ● ≡

Look on the site for contacts

[www.nalgao.org.uk](http://www.nalgao.org.uk)

## National Youth Association ● ∴ ≡

[www.nya.org.uk](http://www.nya.org.uk)

T: 0116 242 7350

E: [nya@nya.org.uk](mailto:nya@nya.org.uk)

## Partnership for Young London ● ≡

[www.partnershipforyounglondon.org.uk](http://www.partnershipforyounglondon.org.uk)

T: 020 7332 3599

E: [info@partnershipforyounglondon.org.uk](mailto:info@partnershipforyounglondon.org.uk)

## RDA Englands Regional Development Agencies ● ∴

Look on the site for regional contacts

[www.englandsrdas.com](http://www.englandsrdas.com)

T:020 7222 8180

## Save The Children ●

[www.savethechildren.org.uk](http://www.savethechildren.org.uk)

T::020 7012 6400

E: [supporter.care@savethechildren.org.uk](mailto:supporter.care@savethechildren.org.uk)

## Shape ● ≡

[www.shapearts.co.uk](http://www.shapearts.co.uk)

T: 020 7619 6160

E: [info@shapearts.org.uk](mailto:info@shapearts.org.uk)

## The Big Lottery Fund ∴

[www.biglotteryfund.org.uk](http://www.biglotteryfund.org.uk)

BIG advice line on 0845 4 10 20 30

T: 020 7211 1800

E: [general.enquiries@biglotteryfund.org.uk](mailto:general.enquiries@biglotteryfund.org.uk).

## The Childrens Society ● ∴ ≡

[www.childrenssociety.org.uk](http://www.childrenssociety.org.uk)

Supporter Action Team on T:0845 300 1128

E: [supporteraction@childrenssociety.org.uk](mailto:supporteraction@childrenssociety.org.uk)

## The Free Child project ●

[www.freechild.org](http://www.freechild.org)

T: (360) 753-2686

E: [info@freechild.org](mailto:info@freechild.org)

## The Princes Trust ∴

[www.princes-trust.org.uk](http://www.princes-trust.org.uk)

T: 020 7543 1234

E: [webinfops@princes-trust.org.uk](mailto:webinfops@princes-trust.org.uk)

## UNICEF ●

[www.unicef.org/index.php](http://www.unicef.org/index.php)

T: 0207405.5592

E: [info@unicef.org](mailto:info@unicef.org)

## UK Sponsorship ∴

[www.uksponsorship.com](http://www.uksponsorship.com)

## UK Youth ● ≡

[www.ukyouth.org](http://www.ukyouth.org)

T: 01425 672347

E: [info@ukyouth.org](mailto:info@ukyouth.org)

## Youth Music ● ∴ ≡

[www.youthmusic.org.uk](http://www.youthmusic.org.uk)

Look on the site for regional contacts and organisations

Youth Music

T: 020 7902 1060

E: [info@youthmusic.org.uk](mailto:info@youthmusic.org.uk)

## Youth4Youth

[www.youth4youth.com](http://www.youth4youth.com)

## Young Scot.Org ● ∴ ≡

[www.youngscot.org](http://www.youngscot.org)

InfoLine: 0808 801 0338

E: [info@youngscot.org](mailto:info@youngscot.org)

## Youth link Scotland ● ∴ ≡

[www.youthlink.co.uk](http://www.youthlink.co.uk)

T: 0131 313 2488

E: [info@youthlink.co.uk](mailto:info@youthlink.co.uk)

## Publications and Guides

- **Arts Council England** ([www.artscouncil.org.uk](http://www.artscouncil.org.uk))

"Access", "Participation and progression in the arts for young people on detention and training orders" "Airborne: mapping of youth circus activity in the UK" "Arts Matters" "Paving the Way: Mapping of young peoples participatory theatre"

- **BYC** ([www.byc.org.uk](http://www.byc.org.uk))

"How 2 guides", "Take action Pack", "The essential guide:BYC's handbook for local youth councils", "Young people Influencing decisions: BYCs lobbying guide"

- **Children's Rights Alliance** ([www.crae.org.uk](http://www.crae.org.uk))

"Children participating in decision making in London", "Ready Steady Change packs ""Sort it out! Children and young peoples ideas for building a better London"

- **Community Matters** ([www.communitymatters.org](http://www.communitymatters.org))

"Engaging Young people in Your Community Organisation"

- **Creative Partnerships** ([www.creative-partnerships.com](http://www.creative-partnerships.com))

Consulting young people: a review of the literature

- **Young Scot**

Create Scotland Advice Consulting Young People

- **Engage** ([www.engage.org](http://www.engage.org))

"Making connections2 Toolkit: Including young people"

- **Groundwork Arts Toolkit** ([www.artsandregeneration.com](http://www.artsandregeneration.com))

"Youth Vision - Ballymena", "Cultural Voices"

- **Staffordshire Government** ([www.staffordshire.gov.uk](http://www.staffordshire.gov.uk))

"Consultation through Creativity toolkit: 'A how to guide for using participatory arts as a way of finding out what young people think'"

- **The Free child Project** ([www.freechild.org/ladder](http://www.freechild.org/ladder))

"Roger Harts Ladder of Young Peoples participation"

- **Midlands Architecture and Designed Environment** ([www.made.org.uk](http://www.made.org.uk))

"Youth Space: A Collaborative Youth Shelter Project connecting Young people, Architects and Artists"

- **National Youth Agency** ([www.nya.org.uk/hearbyright](http://www.nya.org.uk/hearbyright))

"Hear by right"

- **Save the Children** ([www.savethechildren.org.uk](http://www.savethechildren.org.uk))

"Re:action: Consultation Toolkit"

- **UNICEF** ([www.unicef.org](http://www.unicef.org))

"Child and Youth Participation Resource Guide"

- **National Children's Bureau** ([www.ncb.org.uk](http://www.ncb.org.uk) / [www.youngncb.org.uk](http://www.youngncb.org.uk))

"Using Creative Arts For Children and Young People"

**Don't forget further details can be found in the Case Studies below!**

# 'What Do YOU Think?'

## ENYAN campaigns for creative youth consultation Sparks

### 1. Describe your project

Name of project: SPARKS

Main Contact: Amanda McLaren  
Programme Officer - Participation and Learning  
QUAD  
Q Workshops,  
St. James Centre,  
Malcolm Street,  
Derby.  
DE23 8LU  
**E** [amandam@derbyquad.co.uk](mailto:amandam@derbyquad.co.uk)  
**T** 01332 295950  
**W** [www.derbyquad.co.uk](http://www.derbyquad.co.uk)

**When it took place:** Between 10.00 and 12.30 on Saturday mornings: the first two workshops were on consecutive Saturdays - March 25th 2006 & April 1st 2006 with the third one taking place three weeks later on April 29th 2007.

**Where it took place:** All the workshops took place in Q Arts Gallery (now QUAD), in Derby city centre. They were delivered in the main exhibition space and sometimes in the meeting room while the Gallery was open to the public.

**Number of young people:** Seven year 10 pupils from three Derby schools took part

### Overview of the Sparks Project:

The organisations Q Arts and Metro Cinema in Derby merged to form QUAD in the autumn of 2006. QUAD is Derby's new Arts and Media Centre. It will promote excellence in visual arts, film and media and stimulate innovative and exciting collaborations between these and other creative enterprises. QUAD will do this through film and visual arts exhibition, production opportunities, facilities and studios, and participation, education and training programmes.

The new building is due to open in the summer of 2008.

SPARKS was an exciting research and development project run by QUAD (formerly Q Arts) and funded through a bursary by en-vision. The project explored the use of 3 creative techniques as a tool for consulting with young people on exhibition content, interpretation and accessibility. Young people, artists and curators worked collaboratively to test and evaluate the different processes.

### Aims of the Project:

- To research youth-friendly policy and practice for QUAD.
- To develop young people's opportunities as an integral part of QUAD.
- To ensure that young people influence the programme planning process and to develop their interest in the building and its programmes as future audiences and participants.
- To gather opinions and information, through consultation with young people, which could then inform the working methods of the organisation and its staff.
- To explore creative techniques that can be used as a tool for consulting with young people.



## **Stages young people were involved:**

Young people were asked to complete and return an Expression of Interest form if they wished to take part. These forms were sent out to local Derby schools including the pupil referral units, to the cities Integrated Disabled Children's Service (now the Community Support Team) and local youth groups. This happened 3 weeks prior to the start of the project, due to the short run in time artists had already been selected (by the project coordinator and the exhibitions officer) and commissioned to deliver the up coming workshops.

### **2. Why did you consult with young people?**

To develop a sustainable plan for individual engagement for young people in the QUAD programme and to inform the QUAD presentation programme.

### **3. How did you go engage young people?**

The young people worked with artists on 3 visual arts workshops. The QUAD exhibitions curator and the SPARKS project coordinator attended the workshops to build a direct relationship with the young people and to gather informal feedback and information

The workshops were as follows:

#### **Week 1)**

Creating icons for an interactive computer-based gallery tour, delivered by Darius Powell a freelance digital artist. During the workshop the young people discussed and created icons for three topics.

- Access - getting to the gallery, outside impressions etc.
- Gallery environment - Lighting, information, space and the exhibition itself; Nazar showcasing contemporary Arab photography.
- Gallery Assistants - visitor requirements of gallery assistants.

#### **Week 2)**

Creating a quarter sized model of the gallery, delivered by Red Ted's a participatory arts group. The group used string and bamboo canes to measure the gallery's internal dimensions; they then made a quarter-size scale model with the canes and used stickers and coloured twines to express opinions on the following questions:

- Which area/s of the gallery is most intimidating or scary?
- Which area/s of the gallery is most comfortable or nice? (This and the previous question were interpreted as referring to both the physical environment and the exhibition content.)
- In priority order, which are your five favourite exhibits? Which photograph you feel you have most in common with?

#### **Week 3)**

Video, Polaroid photography and gallery intervention delivered by Low Brow Trash. On arrival the young people were given 20 minutes to explore the newly opened exhibition: 'Future Focus 06 - This Years Model', a group exhibition presenting the best in new graduate work from the Midlands region. The artists then introduced the session activities:

- To each present a 2-minute 'reality tv' style video introduction to the exhibition, without the other young people present. This reportage should be a spontaneous reaction to the works (positive, negative or indifferent) aimed at their contemporaries;
- To award points to the works using a range of plastic animals; and
- To promote the exhibition using Polaroid cameras to take pictures which were then displayed on the outside of the gallery that showed people passing the gallery what was happening inside

#### **4. Did the methods used to engage young people work well?**

Yes, it was strongly felt that engagement through creative activities was crucial to the enjoyment and sustained attendance of the sessions and therefore the quality of the consultation. The information gathered through the project directly informed the presentation teams' practice and has informed the planning for future engagement with young people in the QUAD programme.

With each workshop the participants' engagement in activities became more pronounced and confident. At the second workshop, they offered a more considered and informative opinion of the exhibition than at the first. By the third workshop the young people demonstrated confidence in interacting with the exhibition, artists and the gallery environment. After this session, two of the participants wrote in the gallery comments book:

*"The project I've taken part in has been an amazing experience. It has been so much fun and I've enjoyed every minute of the exhibitions. Thank you so much for making this so memorable."*

*"he he well what can I say the workshop I have taken part in was absolutely amazing!! I wish it was on for longer. I have learnt so much while having fun so gonna do it again sometime thank you Q Arts!"*

After workshop 1, a participant returned during the week with a friend to visit the exhibition. In Workshop 3, young people enthusiastically stuck Polaroid images on the glass doors at the gallery entrance. On leaving, they suggested that they bring their friends back to see, suggesting that they were proud and confident sharing their work at the gallery with their peers.

At least 3 of the participants have become regular gallery visitors and again are bringing friends along too.

#### **5. What would you do differently when consulting with young people next time?**

Due to the very short lead in time to the project and for the delivery we were not able to secure referrals for, and therefore participation from, young people who are at risk of exclusion (this was our initial target group). This was unexpected as we usually have no difficulty with engaging with this target group. In future we will not commit to engaging with that target group unless there is sufficient lead in and delivery time.

Over the past year as the project has continued we have been successful in recruiting young people from this target group.

#### **6. How did the process influence the success of your project?**

The project's success was due to; Good interaction with, and project facilitation by, different visual artists, the young people's commitment to attending all three sessions, which allowed ideas to develop alongside a growing sense of purpose and ownership of the gallery space. The participation of a curator from the team who could offer deeper knowledge of the exhibition, and who had the authority to implement changes in response to the ideas and responses of the young people involved. The interaction between the artists, facilitators, participants and others was a uniformly enjoyable, productive and informative experience. Using different artists at each workshop offered a range of activities and different dynamics.

Information gathered has been used when arranging new SPARKS projects, new projects have been developed which again have had a main focus of consulting with young people through creative activities, an example of this:

The SPARKS group worked with a photographer to develop a series of 3 workshops exploring photography genres, working to a brief and curating a final exhibition. The outcome of the project was that the 3 sessions which had been developed were then delivered by the artist in 4 local secondary schools to young people of the same age.

## 7. What did the young people gain from the process?

Written feedback from 1 participant was:

*"It was rewarding and gave me an experience of art outside of school. I learnt that my opinions were neither right nor wrong because everyone's views are different. I also learnt that galleries aren't daunting or boring if you can communicate to the staff; because the staff were so helpful and friendly, it made the experience more memorable. It was also a place where I could express my opinions without getting stereotyped - because when I'm with certain people I sometimes get stereotyped for giving my own views. I would definitely take part in other workshops because I enjoyed them so much."*

The young people developed ease in the gallery space and a confidence in voicing their opinions.

Concern was raised in the planning stage about the workshop sessions being in the main gallery space while it was open to the general public, but this did not worry the young people themselves. On the contrary, working with artists and QUAD staff in a public forum appeared to raise their sense of legitimacy in occupying the gallery space.

Some of the young people involved have developed an ongoing relationship with QUAD and have had the confidence to attend other events and exhibitions as a result.

## 8. What did QUAD gain from the process?

As QUAD staff we have a clearer (and shared) understanding of how to deliver consultation workshops effectively, and QUAD had a commitment to developing the project further to engage young people, artists and the exhibitions team so that young people have an influence in the programme and planning of QUAD. Over the past year QUAD has continued to engage with young people through the SPARKS project with a further 22 Saturday morning sessions being run.

The participation officer and exhibitions officer through this project have developed a better relationship and now work much more closely.

## 9. What were the main challenges faced?

We were not able to secure the participation of the groups of young people outlined in the project funding application. It would be appropriate to offer a programme of activities from which individuals could choose so that they could develop a specific area of work in which they were interested.

A great deal of time was spent on supporting the young people's attendance to the sessions, even though they had self-referred in many cases, it was important to remind the young people the day before each session - this also helped develop a supportive relationship between the project coordinator, the young people and often their parents or carers.

Maintaining regular attendance & consistency is an issue, as over longer periods of time other opportunities arise for young people; these have included Saturday jobs, going out with friends and family commitments. Offering young people support with their transport arrangements however proved very beneficial in maintaining regular attendance.

## 10. How much did it cost you to consult with young people?

Human Resources/Time: 1 project coordinator (13 days)

Funds: The initial project was awarded £3000 funding

In future we may need to look at covering the cost of the project coordinator. This project was funded through en-vision.

en-vision is an engage programme with financial support from; The Office of the Deputy Prime Minister Arts Council England.

# 'What Do YOU Think?'

## ENYAN campaigns for creative youth consultation Choices Arts Project

### 1. Describe your Project

Name of project: Choices - New Artist Recruitment Procedure

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**When it took place:** April 2007

**Where it took place:** Newcastle-upon-Tyne

**Numbers of young people:** Ten young people

### Overview of Choices project:

Choices is an ongoing programme of arts activities focusing upon the aspirations and life choices of young people in the youth justice system.

The arts programme is a collaboration between Helix Arts, ISSP (North of the Tyne Intensive Supervision and Surveillance Programme) and in association with Live Lines, Live Theatre's Education and Participation Department.

### Aims of the project:

Choices works with young people in the youth justice system to:

- Raise their self-esteem and encourage personal and social development;
- Allow them to experience new life choices and help them realise their aspirations.
- Challenge negative attitudes towards young offenders and present these young people in a positive light.

### Stages young people were involved

Young people were involved in every stage of the artist recruitment procedure from art form selection, recruitment of artists through taster workshops, participation and evaluation of the process.

## **2. Why did you consult with young people**

The Choices Management Team consulted with young people to be more responsive to their needs. In the past the project has faced issues of fluctuating attendance and reduction in participation levels. To reduce this risk, the Choices Management Team decided to change the way artists are recruited to address three key areas:

- Respond to young people's interests;
- Involve young people in activity programming decisions;
- Determine their preferred learning style.

A young person will respond and engage more positively with arts activities if they are interested in what they are doing and enjoy the learning experience.

## **3. How did you engage young people?**

**Stage 1:** a Presentation was made to a cross section of young people on the ISSP programme asking them to choose the activities they would like to do over the next three months. They were provided with an extensive list of activity options and examples of work produced by similar groups. Young people were asked to complete a pictorial questionnaire and prioritise/rate the arts activities.

**Stage 2:** Advertising and short-listing of artists by recruitment panel based upon young people's preferences.

**Stage 3:** Short-listed artists were invited to deliver a Taster Workshop to young people. Young People rated each artist using a pictorial scoring card based upon job description, arts activities and artist personality.

**Stage 4:** Young people discussed and appointed one artist

**Stage 5:** Each young person participated in an informal meeting with their support worker to provide feedback on the recruitment and selection process.

At every stage the young people were supported by ISSP and Helix Arts staff.

## **4. Did the methods used to engage young people work well?**

The taster workshop approach worked well as it was action packed. The activities were short and varied which meant the young people did not get bored (even with elements they did not like).

The feedback sessions enabled the young people to evaluate each artist and the process. Again these were short to help maintain their attention.

The young people were briefed and supported throughout the process which enabled them to fully participate and confidently make a decision. They were genuinely pleased and empowered by the fact that their decision was actioned.

## **5. What you would do differently when consulting with young people next time?**

The young people found it difficult to understand the range and scope of each art form, impeding their ability to make an informed choice of activity. Next time, Choices will invite a cross section of artists working on other Helix Arts projects to present their work. This will hopefully engage and inspire young people to consider options outside their comfort zones.



## 6. How did the process influence the success of the project?

The young people directly influenced the programming of the Choices project by choosing the art form and selecting the artist they wanted to work with. Although engagement levels are yet to be evaluated, initial figures show that involving young people has had a positive impact in engaging/encouraging young people to attend workshops.

## 7. What did the young people gain from the process?

The process helped to empower young people making them feel that their opinion matters. It helped to raise confidence levels because they were specifically chosen for the task, giving them a feeling of importance. It helped young people to develop team working skills, communication skills and analytical/decision making skills. They also adopted a professional and focused approach to the exercise. They also got to keep the work they produced and show it to friends and family which sealed the excitement of the day.

## 8. What did ISSP gain from the process?

It was great for ISSP staff to see the young people having so much fun and displaying a professional attitude and enthusiasm for what they were doing. One young person who attended the taster workshops had just started his ISSP programme and staff have perceived a notable change in attitude and increase in motivation to comply and complete the remainder of his court order.

It is hoped that involving young people in choosing the activities that are available to them that this will provide them with the motivation to complete the ISSP programme, reduce re-offending rates and equip them with new skills to increase their opportunities of accessing employment, education and training.

## 9. What were the main challenges faced?

Attendance! Although ten young people were involved in the whole process, only four young people participated in the artist taster workshops. Staff spend a lot of time/energy preparing young people for new processes but due to the chaotic nature of their lives ISSP cannot guarantee attendance or commitment. However, this challenge was overcome by dedicated staff who went the extra mile which helped to motivate the young people.

## 10. How much did it cost to consult with young people?

Human Resources: Six staff involved in the process

Time: 5 days preparation/administration  
0.5 days presentation x 2 staff  
0.5 days short-listing x 3 staff  
0.5 days taster workshop x 4 staff

**TOTAL = 9.5 days (equating to approx £2,800)**



# 'What Do YOU THink?'

## ENYAN campaigns for creative youth consultation **Take Part**

### 1. Describe your project

**Name of Project:** Take Part, Torbay Participation Project

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**When it took place:** 2004 - onwards

**Where it took place:** Torbay, Devon

**Number of Young People:** Estimated over 400 young people over the 4 years so far!!!

### Overview of Take Part project:

Take Part is a project focussed on supporting a effective, balanced, genuine dialogue between Children and Young People (CYP) Participation and organisations/adult who find themselves having to include CYP in decision-making

### Aims of the project:

- Inform and inspire children & young people on the benefits & values of participation to ensure they are involved in the design, delivery and evaluation of services
- Establish sustainable processes whereby children & young people will be able to participate in local consultations and decision-making
- Enable & support children & young people to undertake evaluation research of all aspects of service delivery and decision-making.

### Stages young people were involved:

Young people have been involved in a variety of levels within projects. From recruitment & selection of staff to designing and delivering consultations and workshops for children and young people and adults.

- Recruitment Panels interviewed Project staff, local council Principal Youth Officer and Assistant Directors of Children's Services
- Devised and delivered training for Children's Services Managers on how to involve children & young people in decision-making in their services - "Big Cheeses Listen Up! I" and II,
- Devised and made a training DVD "Top 10 Tips on Participation";
- Video evaluation panel FUNK (Film Us Know Crew) of Children's Fund projects;
- Youth Forums including TNT (Teen Network Torbay) who won the 2006 Philip Lawrence Award for their outstanding contribution to the community
- TNT involvement in writing and designing both Torbay Council and The Children Society's participation policies
- TNT consultation response to ASBO Exclusion Zone's; TNT consulted local young people on their perceptions and fear of crime "Fed Up With Being called A Yob?",
- TOFFY (Torbay Opportunity Fund For Youth) the local Youth Opportunity Fund grant giving panel giving out £140 000 grant money to local young people and youth groups
- Play Panel young people's grants panel giving out Big Lottery money to Play projects
- Designing a creative consultation on the Government's "Youth Matters"
- Local area Youth Forums putting forward young people's views on the areas they live and developing new opportunity

## **2. Why did you consult with young people?**

1989 United Rights of the Child (Article 2, 12, 13, 17, 23) the right for young people to express and have their views given due weight in all matters which affect them.

Involving children and young people ensures that services are responding to their needs rather than adults perceived needs.

Young people have a right to be involved whether through consultation or more active participation. Young people have an opportunity to develop skills and confidence taking a more active role in their community. Young people have enthusiasm and a wide range of creative ideas. It's fun!

I also have seen the individual benefits to CYP (children and young people) especially those who may not be succeeding in other areas i.e. school. Work with CYP enables youth projects/departments to become more effective and better place for the CYP and the workers!

Young people's involvement ensures that organisations are more successful in providing quality provision that meets young people's needs. The results are better youth engagement, improving of services and more successfully targeting of funds and achieving goals.

In the words of one young person "It's a MUST!"

## **3. How did you engage young people?**

As workers working with 5-15 year olds we employ a wide range of creative ways to give CYP the opportunity to have their views heard and responded to. We have used collage, drama, presentations, Power Points (creatively presented!) murals, graffiti, video (extremely good!), questionnaires, surveys, forums and working parties.

## **4. Did the methods used to engage young people work well?**

They are youth designed and often youth led that means they're tailored to young people's preference and not boring!! They do not replicate "adult" formats that are formal, based on hierarchy and traditional structures and rely on confidence in public speaking and formal language. They are inclusive, giving different young people opportunity to get involved and have their voice heard through different mediums.

The wide range of creative ways of working with young people is paramount in any of the achievements of the project i.e. the CYP who engage in it and the workers. Methods need to be considered carefully in relation to who you are working with, what is to be achieved and the boundaries it is set within i.e. budget, staffing, time. Understanding of the issues facing the CYP involved is a necessity as well as an awareness and sensitivity to confidence/ability.

CYP are eager energetic enthusiastic and committed. We accept we will not keep everyone engaged with the work we do in the same way as many youth groups have a fluid membership. CYP's involvement is voluntary and it should not be felt "they have to". Being involved in decision-making requires clear, honest dialogue, with realistic targets, clear boundaries and a constant flow of feedback.

## **5. What would you do differently when consulting with young people next time?**

I will continue to work in partnership with young people developing their ideas and involve them in the design and delivery of consultations. Each consultation/project requires "custom designed" formats created either with young people or with knowledge taken from previous projects. It is fundamental that each project is evaluated by those taking part - both those involved in its design and delivery, and with those taking part. These evaluations inform the design of the next activity/project.

## **6. How did the process influence the success of the project?**

As a participation project there are two ways of marking success. The impact the experience has on young people taking part and achieving targets set by managers or those commissioning the work.

Consultations have been fed back to local Government, local Council departments, national Government, and importantly - the young people themselves.

Recruitment and selection increases the employment of "the right kind of people" ensuring better success with working with children and young people.

## **7. What did the young people gain from the process?**

Over the four years the project has been running we have had a wide range of responses to evaluation. Most young people will show an increase in confidence and new skills. Some will say it has made them feel a valued member of their community.

### **Quotes from young people:**

*"I think I work better in a team now I have had a really good time at ... and want to carry on volunteering on ... in the 2nd year I am more tolerant of immature people or those younger than me I feel I have become more comfortable with what I have to say, instead of thinking nobody wants to hear it"*

*" In ... I have learnt to be less indecisive as we have made a lot of major decisions. I've learnt I'll make a really good youth worker. I really enjoyed being on the radio. I feel more comfortable around other people and less awkward I work better in a team now and have met some great people I smile more now ... has made me more tolerant"*

*" Got on with people I did not get on with before. Got new friends in Torbay."*

*"... has been the best time of my life. We have made a real change in Torbay and I feel that now young people's views and talent's are a thing that should be heard more within Torbay and the rest of the UK I have made some of the world's greatest friends! And they are the best and I hope to stay in contact 4ever! I have learnt new social skills, and am becoming a radio presenter! Just tried to have a good time I always look on the bright side of life"*

*"Coming to ... has given me a break from home on a regular basis and I have benefited from that! I've learnt that I can work well in a team and have learnt to keep calm and take a break when it gets stressy! Oh and made myself more confident I've made lots of new mates and learnt a lot about myself"*

*" I was a troubled girl first but when I joined ... I have friends and learnt to respect to others and people who cared about young people"*

*" Since I have been coming to ... my behaviour at home and school has changed in a good way and I'm able to be nice most of the time now instead of always being in a mood I have made friends from this group I would of not spoke to before (my views have changed) My tolerance level has improved massively"*

*"I made lots of new m8s and have made my confidence grown and I'm not too shy, have grown as a person. Learnt that I am not thick and can spell"*

All young people will receive a form of recognition/reward and/or accreditation. We have in-house Certificates (The Children's Society) as well as Local Youth Service accreditation. We have also been involved with The Duke of Edinburgh and Millennium Volunteers. This is particularly important as we focus on engaging with disadvantaged CYP who may not attain formal education qualifications.

## **8. What did The Children's Society gain from the process?**

Having CYP involved in the design and delivery of projects with our organisation has ensured we have been effective in fulfilling our aims. We have a good reputation within our wider organisation (The Children's Society and Torbay Council) and have received national recognition/promotion through young people being awarded The Philip Lawrence Award and appearing on national TV - 6 o'clock news, BBC News 24 and Channel 4.

Take Part has supported dialogue between many organisations including The Children's Society and Torbay Council. Over time we have seen these organisations respond more effectively to the needs and wishes of CYP.

There has developed a better understanding of how decisions that effect CYP are made and what boundaries affect those decisions.

It also great fun and makes the job enjoyable!

## **9. What were the main challenges faced?**

The biggest challenges are resources in the form of budget/time restrictions set by those adults who need CYP's input. It is a constant dilemma balancing capacity within the project, targets set and to working at a pace relevant to CYP. We struggle with our work being used to "tick boxes" and support tokenism rather than a meaningful engagement to develop opportunity and provision.

There is also careful consideration needed in the "translation" of arts based work into a format the "suits" are able to absorb!

## **10. How much did it cost to consult with young people?**

Human Resources/Time

As a participation Project we have a team of 6 part-time workers, 1 P/T project Manager (5hrs per wk), 3 P/T Participation Workers (1 X 28hrs, 1 X 21 hrs, 1 X 14hrs, 1 P/T administrator, 1 P/T Financial manager.)

However Participation is not a BOLT ON - for successful and genuine participation of young people it cannot be seen as an annex of working with CYP. Participation is a way of working with CYP that needs to be integrated into all working practice whatever the organisation.

Individual consultations involve prep time, resource making time and delivery time and are unique to each piece of work.

## **Funds**

The project is funded by The Children's Fund and additional pieces of work are commissioned with hourly costs for staff, budget for resources and 25% management and administration fee.

It is important that there is money not only for adequate quality staffing and planning (see above) but also transport costs for young people (so there ability to take part is not based on their economic situation), refreshments and that they are recognised and rewarded for their input - whether through accreditation, vouchers, trips etc



# 'What Do YOU THink?'

## ENYAN campaigns for creative youth consultation Uprising FM – NR 5 Project

### 1. Describe your project

**Name of project:** Uprising FM

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**When it took place:** September 2006 - ongoing

**Where it took place:** Norwich

**Number of young people:** 180

### Overview of NR5 project:

Uprising FM aims to give young people the skills and opportunity to broadcast their own radio shows.

The NR5 Project is an educational charity established in 2001 and has built up a reputation for excellence in the delivery of arts and educational opportunities for people from school age upwards.

Future Radio is The NR5 Project's community radio station based in West Norwich and broadcasting to the greater Norwich area. Future Radio has been broadcasting on a 28 day Restricted Service Licenses since November 2004 and was awarded one of the first 5 year, full time community radio licenses by Ofcom, the communications regulator, in September 2005.

The name of the project is Uprising FM. Uprising FM actively encourages involvement in community station Future Radio by offering training and opportunities in radio programming, promotion and advertising, researching, writing and presentation skills, broadcast technical training and website design and management.

Uprising FM is a 3 year rolling programme which began delivery in September 2006.

Uprising FM takes place at The NR5 Project as part of Future Radio, based in a socially and economically deprived area of Norwich. The NR5 Project and Future Radio have recently moved premises complete with a purpose built music and media centre including state-of-the-art recording studios, up-to-the-minute computer equipment and radio station.

## **Aims of the project:**

Over the 3 years, Uprising FM aims to engage 180 young people, in particular those living in urban areas, school refusers, hard to reach, those with identified learning needs and formally excluded young people. In year 1 Uprising FM provided a total of 60 places on 3 courses, each 17 weeks in length and offers participants an opportunity to achieve an Arts Award as part of the course.

The second part of the first year's delivery has already begun with 12 young adults resident at the local YMCA, with further courses planned with Norwich YOT and local high schools. Participants from Year 1 are now able to progress onto broadcasting as part of Future Radio and take part in additional Uprising FM courses focusing on skill development, progression and further accreditation. This pattern will continue throughout the lifetime of Uprising FM giving young people an integral and active involvement during Future FM's five year license.

In addition to this The NR5 Project engaged with 560 local young people as part Uprising FM initial consultation activity. Young people also form a large percentage of Future Radio listeners and account for 1500 users of the NR5 Project's services and facilities.

Since Uprising FM has begun young people have been involved in all stages of the project. Over 600 young people have taken part in consultation and project activity and help to plan, monitor and evaluate Uprising FM. This has included as part of the project development stages, throughout the main activity and at the end of each year. Uprising participants also are involved in the overall running of wider Future Radio activity as part of its Steering Group, 50% of places are reserved for young people.

## **2. Why did you consult with young people?**

Funded by the Young People's Fund consultation has formed an integral part of Uprising FM. Consultation was important not only to ensure that the courses themselves were engaging and accessible but also to make sure Future Radio's programming and services encouraged young people to be active listeners and participants in all parts of the station.

## **3. How did you engage young people?**

560 local young people aged 13 - 25 years and who would benefit from Uprising FM were consulted with as part of the process of planning the project. This was done in partnership with schools, colleges, YOT's, Children's Services and other local community organisations. Consultation focused on the following areas with young people:

- Do you want a chance to be heard, a chance to participate in a community radio station, a chance to broadcast a show, your music and things that are important to you?
- Do you want to have a part of the community radio that is solely dedicated to young people?
- Encouraging them to participate
- Areas of programming interest

It was undertaken through a variety of methods including face to face meetings, feedback on NR5 Project/Future Radio activities and listener feedback and interactive surveys as part of early Restricted Service Licenses. During the first two short term broadcasts Future Radio received some 700 text messages and over 86,000 website hits.

Consultation continues as part of the course itself with participants taking part in a variety of activities week to week. This includes face to face discussion with Uprising FM staff, participants weekly BLOG's and through developed creative workshop activity. An Independent Evaluator at the end of each year has been engaged to evaluate and inform the following year's delivery; the young people's views and experiences form the basis of this work. Participants are also encouraged to conduct their own surveys, web and phone in discussions and listener feedback as part of their programmes and web content developed. Young people also form a percentage of the membership of Future Radio's Steering Group.

#### **4. Did the methods used to engage young people work well?**

In recent years the urban communications environment has developed dramatically. Although much is promised by new information technologies such as the Internet and mobile it is a traditional communications tool, radio, which has proved particularly effective in reaching those people and communities most at risk of exclusion from the information society - people who lack a basic education, people unable to get out of the house because of carer responsibilities or problems of mobility, people whose first language is not English. It is radio which has proved most effective in giving voice to cultures and communities marginalized by the mainstream media.

It is believed that the consultation activity was successful because it took place within participant's own communities. Activity was tailored to the needs of a number of different target groups ensuring that it was engaging and non-threatening and in a choice of formats i.e. face to face group discussion, SMS texts, and on-line. Throughout the project Uprising FM has demonstrated to its participants and audiences that their consultation is meaningful through the ideas developed and things changed as a direct result of their involvement and by giving them ownership of Uprising FM. This is particularly highlighted within Uprising FM programming and content development.

#### **5. What would you do differently when consulting with young people next time?**

Making sure that enough time for planning and making the consultation "fit for purpose" is important for successful consultation. Consultation activity created must be diverse and varied catering for radio listeners, those involved in project activity and also ensure that it reaches potential new listeners and participants. To be most effective consultation activity should be created and delivered by young people themselves, it is Future Radio's intention to support and train young people to do this.

#### **6. How did the process influence the success of the project?**

Consultation with young people by NR5 in 2005 found young people were overwhelmingly in favour of Future Radio having youth programming dedicated not only to young people's music but also to disseminate information relevant to young people from revision tips to health information. This not only gave the project great confidence but also informed the overall shape of Uprising FM and its courses so as to ensure not only that relevant programming could be developed for its ever growing young person audience BUT that it could be created by young people themselves.

Throughout the project, courses themselves have been continually developed to reflect young people's views, experiences and needs. This has included things such as session length, ensuring the right accreditation is included and changing the course format so that participants have the chance to specialize in chosen areas of broadcast i.e. presenting, web development, music and broadcast production.

#### **7. What did young people gain from the process?**

It is felt that participants gained a great deal from the process including:

- Involved young people in shaping and delivering the programmes and features and to be involved in the overall management of the project
- A chance to have their opinions and views heard, valued and acted upon
- Feeling they have ownership of Uprising FM
- Offering a chance through community radio to bring different parts of the community together
- Give young people the opportunity to make a positive contribution to their community.
- Enable young people to broaden horizons, develop confidence and self-esteem.
- Reduce isolation, provide real experience of community broadcasting, and provide more social & personal development options.

"We've learnt all the things you need to put on your own radio show, putting ourselves out there, and people will be listening to us."

## **8. What did Uprising FM gain from the process?**

The NR5 Project is developing new and young person audiences that through the knowledge gained can be retained long into the future. The courses are regularly and well attended also, with many participants moving on to further Uprising FM and other organisation activity. Future Radio supports and develops a volunteer base of programme producers, presenters and off-air volunteers. Future Radio currently has around 500 volunteers that have been regularly involved in the short-term broadcasts and a total volunteer and listener membership of 1500 people. Uprising FM consultation and course activity has been vital in ensuring that young people form an active part of this membership. Young people are encouraged to take on a variety of roles and are creating programmes and content in a variety of genres and subjects including relevant information, advice and guidance, new writing and music (including Grime/Hip - Hop/Drum 'n' Bass/Rock).

## **9. What were the main challenges faced?**

The NR5 Project has an excellent reputation in the local community so to begin with the main challenge was to promote radio as an accessible and exciting medium. This meant that as membership increased young people were able to undertake the consultation activity themselves with other young people. This proved in the long term the most effective means to undertake consultation and advocacy but was slow to get started. Making sure that consultation activity ideas remained fresh, motivational and relevant to the target group also proved important with project team meetings as often as they could to reflect and develop their work. Again this was made easier when young people were able to lead this process.

## **10. How much did it cost to consult with young people?**

### **Human Resources/Time/Funds:**

Meaningful and robust consultation never comes cheap! The consultation activities were resource and time heavy. They needed to be allocated staff time for both planning and delivery and in order to be engaging needed to be well resourced in terms of equipment and design. It was impossible to gain funding for all this activity as much of it had to take place before any funding bid was submitted but NR5 understands the importance of good consultation so funded it by utilising core staff time. The NR5 Project where possible tries to commit 5% - 10% of overall project budget to consultation activity and also embeds it in all NR5 and Future Radio programming. The NR5 Project is an educational charity with its funding being through statutory and charity grants. Uprising FM is funded by the BIG Lottery's Young People's Fund. Consultation activity proved expensive both in terms of activity, transport and consumable costs but also human resources (planning, delivery and evaluation). Future Radio's Full Time License and the funding sought to maintain this means that The NR5 Project are in an excellent position to continue regularly consulting with young people. Further funding always needs to be sought to continue to meet the high human resource costs that high - quality and meaningful consultation creates.

# 'What Do YOU Think?'

## ENYAN campaigns for creative youth consultation Youth Dance Committee

### 1. Describe your project

**Name of project:** Youth Dance Committee

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**When it took place:** Ongoing work

**Where it took place:** The Archery Youth Centre, Eastbourne

**Number of Young People:** A lead young person as Youth Dance Committee representative, a core group of 6 young people and a further 15 young people took part in additional activities. As part of wider consultation across the South East we talked to approximately 70 young people in different contexts - sixth forms, youth dance companies, youth centres.

### Overview of Youth Dance Committee Project:

Youth Dance Committee [YDC] is an integrated youth group that aims to inform and influence decision making about dance and youth arts.

**The Vision:** A supported group of diverse young people who will meet to provide a voice for the young people of the South East on dance development in the region.

### Aims of the project:

*Young people will:*

- Meet up to four times a year and interact through web-based consultation (South East Dance will coordinate each County committee with the support of the local authority arts/dance officer and local youth services but young people are encouraged to lead the meetings with facilitation from South East Dance)
- Advise our partners on the ways in which they programme and communicate about their activities to young people.
- Access additional opportunities to take part in dance.
- Access opportunities to learn and develop skills to increase their employability.
- Report to regional networks.
- One member to sit on Dance Partners South East consortium.
- Advocate for the group by attending conferences and writing their own profile on the South East Dance website

*Membership of the Youth Dance Committee will provide:*

- Accessible, engaging sessions to encourage specific feedback
- Learning/accreditation strands which will enable employable skills and experience such as event planning or shadowing a dance teacher
- Opportunities to attend and review dance events



## **2. Why did you consult with young people?**

We wanted young people to be as involved as possible in the setting up of the Youth Dance Committee. From our experiences in working with young people on dance projects we found that it always made projects stronger and more exciting when they really used the ideas of young people. We decided to take this a step further and create a special forum for young people to focus on bigger issues in developing dance across the region.

## **3. How did you engage young people?**

We offered young people in Eastbourne the chance to attend a workshop with street dance artist Paradigmz that had built-in consultation in October 2006. We also joined in with activities that were already happening in Brighton, Chichester and Surrey using face-to-face discussions and written questionnaires.

## **4. Did the methods used to engage the young people worked well?**

We were really pleased with how well the dance session with Paradigmz worked. Although the questionnaires were less physical we led the sessions to complete them in an interactive way that led to some imaginative and unexpected ideas.

## **5. What would you do differently when consulting with young people next time?**

It would be great to always offer some sort of dance activity either a workshop or attending a performance but this isn't always possible depending on funding.

## **6. How did this process influence the success of your project?**

The consultation with the young people was essential and has shaped the character and structure of the Youth Dance Committee. For example, including time for socialising over refreshments is built in to all sessions after popular demand!

## **7. What did the young people gain from the process?**

The young people in Eastbourne had the chance to work with Paradigmz, a highly experienced dance artist who has a brilliant in-depth knowledge of lots of hip hop dance styles like waving and popping. Lots of young people expressed surprise at being asked what they thought. I hope this will give them more confidence in sharing their ideas with others.

## **8. What did South East Dance gain from the process?**

It gave South East Dance the opportunity to test out different ways of getting ideas from young people and made us consider the project in a completely different way by the end of the consultation.

## **9. What were the main challenges faced?**

Some of the young people had quite short attention spans and we had to work hard to keep them engaged. In each session we encountered a range of literacy ability, which meant needing to plan written and verbal communication carefully and reflect after each session to improve future sessions.

## **10. How much did it cost you to consult with the young people ?**

**Human Resources/Time:** Three members of staff involved; one full time used 60% of their working day over two months to focus on this work.

**Funds:** £500 to cover practical sessions and further costs were covered in-kind by South East Dance and Local Authority Dance/Arts Officers and Youth Services.

# 'What Do YOU THink?'

## ENYAN campaigns for creative youth consultation Speak Up

### 1. Describe your project

**Name of project:** Speak Up

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**When it took place:** Autumn 2005

**Where it took place:** Manningham - a local area of Bradford, then opened up to other groups across Bradford

**Number of young people:** 55

#### Overview of Speak Up:

Kala Sangam is a South Asian Arts company. Kala is Art and Sangam a meeting point. Kala Sangam has a mission of bringing people together through South Asian Arts and inter-disciplinary arts. This is done through the promotion and delivery of the many art forms from India, Pakistan, Sri Lanka and Bangladesh using music, dance, poetry/literature and creative writing, and visual arts and crafts from folk, classical and contemporary styles.

The Speak up project was designed to find out young people's views on Youth Arts in Bradford and give them the opportunity to express these views

#### Aims of the project:

- To enable young people to participate in consultation activities within their local community
- To make the implementation of services more responsive to the needs of young people, influencing policies by feeding young people's ideas into the appropriate local, regional, national and international decision-making processes
- To give young people the opportunity to make a positive contribution to their community
- To develop self-esteem and confidence in giving their opinions through the direct experience of having their views valued and being influential

#### Stages young people were involved:

Young people were consulted with in a variety of creative ways, some did arts workshops and performed at the final dissemination event, one also presented some of the findings of the consultation at the dissemination event

### 2. Why did you consult with young people?

We wanted to know what young people felt was available to them in terms of youth arts provision, what they would like to see available in the future, and their views on accreditation of youth arts.

### **3. How did you engage young people?**

Activity sessions including graffiti art, digital arts and rapping produced a variety of work ranging from finger puppets to graffiti boards. The sessions were followed by written questionnaires, as well as diary room style verbal consultations. The dissemination showcase featured dance and musical performances by young people. Participants received a certificate and as an added incentive were entered in a prize draw for an Mp3 player.

### **4. Did the methods used to engage young people work well?**

The passion with which young people voiced their desire for better arts provision was shown in their commitment to the final event. The artwork produced was of a high standard and this left the young people feeling empowered, even arranging to continue to share their artistic skills independently.

### **5. What would you do differently when consulting with young people next time?**

Give the key decision makers in youth delivery chance to discuss the consultation findings directly with young people.

### **6. How did this process influence the success of the project?**

The consultation with young people resulted in a presentation to key decision makers, who were asked to respond via a short questionnaire. This placed an emphasis on how the key decision makers plan to enable the achievement of the main objectives arising from the consultation. A report of the findings was also disseminated widely. The research also fed into Kala Sangam's choices on appropriate youth arts delivery for further projects. It also led to further research in rural areas and in turn an urban-rural exchange project, encompassing a wide range of youth arts activities.

### **7. What did the young people gain from the process?**

As well as gaining practical skills the young people were given the opportunity to share their views and gained confidence.

### **8. What did Kala Sangam gain from the process?**

The opportunity to practice skills and gain new ones. We now have a better understanding of young peoples' needs, and a better understanding of decision makers' points of view, resulting in a greater understanding of how to bring about change.

### **9. What were the main challenges you faced?**

We wanted to gain both qualitative and quantitative information from the young people, but getting questionnaires completed was difficult. A lot of time went into chasing youth workers and key decision makers, who were in many cases disappointingly apathetic, complaining of 'consultation fatigue'. Often I arrived at youth groups to find they had not been informed of the activities or consultation, despite communicating this to their superiors. I think the best way round this is to hold face to face planning meetings with ground level youth workers as well as strategic developers. Creative consultation methods definitely work best, even if it means results can be harder to quantify. Enthusiasm and reassurance of the value in what you are doing will also help those you are trying to partner with to realise the benefit of your consultation.

### **10. How much did it cost to consult with young people ?**

#### **Human Resources/Time**

Around 1 months Project Management time when all added together.

The time required for management and delivery was underestimated. Future budgets would need to reflect this by anticipating greater management, delivery and admin costs

#### **Funds**

£4000 funding support from Y Speak

# 'What Do YOU Think?'

## ENYAN campaigns for creative youth consultation South Bank Consultation Project

### 1. Describe your project

<b>Name of Project:</b>	South Bank Consultation Project
<b>Main Contact:</b>	Jacob Whittingham, Project Facilitator SE1 United Living Space 1 Coral Street London SE1 7BE E : <a href="mailto:Jacob@se1-united.co.uk">Jacob@se1-united.co.uk</a> W: <a href="http://www.se1-united.co.uk">www.se1-united.co.uk</a>
<b>When it took place:</b>	October 2006-April 2007
<b>Where it took place:</b>	Southwark and Lambeth, London
<b>Number of young people:</b>	1200 young people

### Overview of South Bank Consultation Project:

To consult 1200 young people in 80 different youth groups in the area of Southwark and Lambeth to determine how much arts provision there is in their area, how much they are accessing, and what 'the arts' and 'creativity' means to them. We had 6 months to complete this project.

### Aims of the Project:

- To find out how much young people in Lambeth and Southwark understand, know and access the facilities on the South Bank.
- To find out if there are ways to improve young people's access.
- To determine how future projects involving young people in Lambeth and Southwark can be made to fit their needs and their interests.

### Stages young people were involved:

Young people were involved in determining the brief, determining how the young people should be consulted, entering the data, and presenting the data.

### 2. Why did you consult with young people?

The South Bank Centre were interested in finding out how much, and what kinds, of arts provision there is in Southwark and Lambeth, therefore giving them an opportunity to provide a better and more even service for the two boroughs.

They brought in us, SE1 United Youth Forum, along with Livity (a youth-led Magazine) to do the consultation for them.

### **3. How did you engage young people?**

We interviewed and subsequently trained around 18 young people between the ages of 16-19 as researchers who would carry out the consultation.

They initially made contact with 80 different youth groups, and organised a time when they could visit them and consult them.

When the researchers arrived at the sessions (accompanied with an adult supervisor), they would initially introduce themselves, explain what their project was about, and get the young people to engage in some 'ice breakers' to gain their attention, to gain their participation, and to get them active!

The researchers would then ask the young people to fill out a questionnaire, which, once completed, would be placed into a prize draw (the first two questionnaires pulled out would receive a £5 JD sports voucher)

They then split the group of young people into small manageable groups, and each researcher would ask the young people which South Bank Arts Organisations they had visited with the aid of a booklet with pictures.

The researchers would then play another game, which consisted of splitting the group into 2 and having a relay race, the goal being the first to think of 20 things to do with either ART or CREATIVITY.

Finally, a big sheet was supplied which was headed, 'What Creative Things Do You Want To Do In Your Life Time' whereupon the group were asked to write, draw and express their ideas on the paper.

### **4. Did the methods used to engage young people work well?**

These methods worked well for several reasons:

- We used young people to facilitate the sessions, who have a greater chance of engaging the young people that they were consulting with.
- We played lots of active games which keep the young people on their toes and maintained their interest in the session
- We provided prizes as an incentive for the most boring part of the session - filling out the questionnaire
- We made an effort to make the consultation as free spirited as possible, making the focus of the session on young people writing their feeling and opinions on large sheets of paper, rather than firing a million questions at them, or making them fill out very, very thick questionnaires.

### **5. What would you do differently when consulting with young people next time?**

If we were to do the project again, we would have had more resources in the form of more training and more personnel. Due to a lack of funding we were unable to have a great deal of time with the young people in both training and especially debriefing. We would also have given ourselves more time to complete the project. We felt that we needed to have more 'getting to know you' sessions with the youth clubs that we were visiting as more personal relationships relates into more successful sessions with their young people.



## **6. How did the process influence the success of the project?**

The information that we received was fed into a computer programme called SPSS which allowed us to analyse the data in depth. We used the findings to help the South Bank improve and re-focus their arts provision for young people in Lambeth and Southwark. We also provided the South Bank with a number of recommendations that we based on the findings such as; setting up a youth steering group to advise the South Bank on their approach and promotion of individual projects and to get young people to assist them in running their sessions.

## **7. What did the young people gain from the process?**

The young people gained a clearer understanding of what the South Bank is and what it is for. It also gave the young people the impression that the South Bank is an organisation that cares about their opinions and is prepared to entrust young people to carry out important pieces of work for them.

## **8. What did SE1 United gain from the process?**

We gained several important contacts with other youth groups in Lambeth and Southwark, enabling greater partnership work in the future. The young people that we employed to carry out the research became very skilled facilitators and therefore we gained the services of a number of talented young people. We established a relationship with the South Bank which we hope will enable us to work with them again, and give the young people that we work with greater access to the facilities and services that they have to provide.

## **9. What were the main challenges faced?**

Contacting the youth groups and getting assistance from youth workers in some youth clubs was a very difficult process. It revealed a) how under-resourced many youth clubs are, often too busy to allow consultations like ours to occur. b) there are a minority of youth workers who are not yet committed to consulting with young people and this maybe repeated in their attitude to others visiting their youth centre. c) the lack of organisation by a minority of youth workers in confirming a time and date in which we could come down to their centres.

## **10. How much did it cost you to consult with young people?**

**Human Resources:** 4 managers, 6 supervisors and 12 sessional workers

**Funds:** SE1 United were paid £34,000 to complete the project in 6 months.

We would definitely require more money, staff and time to do the same thing in the future.

# 'What Do YOU Think?'

## ENYAN campaigns for creative youth consultation Young People's Voice Website

### 1. Describe your project

**Name of project:** Young People's Voice website

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**When it took place:** Feb - Jun 07

**Where it took place:** Manchester

**Number of Young People:** 10

Overview of Young People's voice website: Developing the Young People Voice website has provided a forum for young people to engage in an open dialogue with Arts Council England, North West about the arts, resources and development opportunities available for young people

### **Aims of the Project:**

To produce a website designed by and targeted to young people, providing information on region-wide activities, resources and Arts Council England, North West funded opportunities for young people to engage with the arts.

### **Stages the Young People were involved:**

Young people created the artistic content for website during a series of workshops. Visit website [www.youngpeoplesvoice.com](http://www.youngpeoplesvoice.com)

### 2. Why did you consult with young people?

In 2006 Arts Council England, North West carried out a participatory consultation process with a group of young people to discover their attitude towards the Arts Council and also examine what young people in the region felt they needed from the national development agency for the arts. Consultation was carried out by a group of young people. As a result of the process, young people identified two priority areas for development: Information and funding. Arts Council England, North West therefore committed to developing specific projects to address these needs. One of which was to develop a website targeted to and developed by young people.

### **3. How did you engage young people?**

Workshops in 2006 included a residential - discussions, questionnaires and arts-based workshops. Young people had an opportunity to train as peer consultants and to learn art-based consultancy methods, working with two artists from Box of Frogs and the National Youth Agency.

Workshops in 2007 were arts-based workshops to create artistic content for website. The workshops ran over 9 sessions, 5 of which were based at Manchester Metropolitan University and principally computer-based. The remaining 4 sessions were based at Arts Council England, North West's office and focused on the production of material for use on the website. Participants learnt various computer based graphic programmes and produced photographic and video based work and visual arts based materials. The workshop's content included using 2 web design applications, Adobe Photoshop for digital imaging, and Macromedia Flash to create animated content for the web. Art workshops included photography, with participants both in front of and behind the camera, drawing, creating stencils, hand lettering and some video work.

Participants particularly enjoyed the drawing sessions, and it was decided the final web pages should combine photographs of the young people and various drawn elements. These were combined and animated in Macromedia Flash by the designer.

Most of the young people enjoyed the workshop content, and have increased knowledge and understanding of the processes involved in website production. Participant feedback was consistently graded 'excellent' or 'very good' from 5 choices that also included 'good', 'satisfactory' and 'poor'.

### **4. Did the methods used to engage young people work well?**

The workshops and consultation processes were extremely successfully. The workshops in 2006 provided a forum for young people to express themselves, in a supported environment, and feedback their comments in a variety of ways i.e. - performances, power-point presentation, open discussion forum, talks and also, a few weeks later, in an article in the Arts Council's newsletter, with sole editorial control (of their article). The participants who took part in the workshops earlier this year were able to learn a variety of skills necessary to produce content for web pages.

### **5. What would you do differently when consulting with young people next time?**

There is always limited time to gather all views held. However, we felt the consultation mechanisms used were very successful.

### **6. How did process influence the success of the project?**

Outcomes from the consultation process completed in 2006 spear-headed development of two projects in 2007, one of which was to create a new website designed by and targeted to young people. The project supported Arts Council England's commitment to provide creative opportunities for children and young people.

### **7. What did the young people gain from the process?**

Workshop participants developed a variety of new skills from working with web design applications; adobe Photoshop for digital imaging and Macromedia Flash to create short animated videos; photography and video skills, working in front and behind the camera to variety of 'soft' skills.

## **8. What did Arts Council England gain from the process?**

Arts Council England has gained:

- A pool of young people to utilise on future consultation exercises
- Developed a model for consulting with young people in the region based around creative methodology
- Direct feedback on our Children and Young People regional strategy that has initiated projects that will enable young people to participate in and be informed about arts activities and initiatives.

## **9. What were the main challenges faced?**

Trying to source twelve young people to participate in the project and maintain a high retention rate. We started the project with eleven young people, ten of whom completed the majority of sessions.

## **10. How much did it cost to consult with young people?**

Total budget cost £7k, which included workshops, use of IT suite at a Manchester University (the designer is a part-time lecturer at the university), design and construction of the website. I would imagine costs to complete similar work might increase due to varying or increased contract rates and lack of access to IT suite.

### **Human Resources/Time**

Diversity Officer (participated in 4 workshop) + Web Designer (lead 9 workshops + prep time).  
Workshops last 2.5 hours/session

# 'What Do YOU THink?'

## ENYAN campaigns for creative youth consultation **MADE** (Midlands Architecture and the Designed Environment) **Youth Space**

### 1. Describe your project

**Name of project:** Youth Space

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**When it took place:** 2004-2006

**Where it took place:** 6 Sites in West Midlands Region

**Numbers of young people:** Core group of approximately 100, wider group 500-1000

### Overview of Youth Space Project:

Youth Space was a collaborative design project between young people, architects and artists which resulted in the design and construction of six bespoke youth shelters. The project developed a process of effective community consultation and collaboration between these groups.

### Aims of Project:

- Devise a project methodology to engage young people in the design and construction of youth spaces.
- Devise an approach which would allow measurement of any correlation between crime reduction and engagement.
- Developing successful methods of working with young people
- Developing in the young people an interest in design and their own environment and also a sense of respect and ownership of the shelter.
- Developing successful methods of collaborative working
- Demonstrate the value of a multidisciplinary approach
- Create a methodology which can be used as an exemplar for good practice when informing community design projects
- Developing in the young people an interest in design and their own environment and also a sense of respect and ownership of the shelter.

### Stages young people were involved:

From initial consultancy through to design and production of the shelters, the whole process.



## **2. Why did you consult with young people?**

The youth spaces were for the Young People to use and as such their involvement, through consultation, but also through wider participation, was essential to the success of the project. The key aspect of the project was the involvement of the young people in the design of their own spaces.

## **3. How did you engage young people?**

For each of the 6 sites local young people, either from local schools or community groups or similar, worked with the artists and architects as part of the creative teams for the shelters. On one hand these young people were the clients who were 'briefing' the professionals throughout the workshop process and on the other hand, through participating in the design workshops, they also became a member of the design team. These groups were involved in not only the design and development workshops but also community consultation events, door to door consultation, neighbourhood exhibitions, and finally, during certain aspects of the construction and installation of the shelters.

## **4. Did the methods used to engage young people work well?**

In many cases the methods were very successful; in each of the sites a core group of young people remained involved and actively engaged throughout the whole process, which from inception to installation was lengthy. The project was also the catalyst for other projects such as producing a DVD, or more strategically, further youth provision in the region. In addition when it came to documenting this project in the Youth Space publication and film, we found that these same Young People, despite being older by this time, still used the shelters and had a great sense of ownership of the space they created.

## **5. What would you do differently when consulting with young people next time?**

The consultation process was sound however the timescale from initial design workshops to installation was often unavoidably lengthy and as such some young people did not remain members of the group, perhaps in part because they did not believe the physical shelter would actually materialise, or perhaps because of other interests and factors. Sustaining engagement was difficult, especially during periods before construction where extra funding was being secured, however, for those who remained, seeing the outcome of all their hard work was incredibly satisfying and validating.

## **6. How did this process influence the success of the project?**

In their 'dual' role as both client and members of the design team the information from the young people was fundamental to all aspects of the project. Its success is down to their involvement throughout the whole process.

## **7. What did the young people gain from the process?**

There is evidence that the shelters have been a catalyst for other provision of facilities in the area. Anecdotally, and in some cases, statistically areas have noted reductions in reported crime and anti-social behaviour. Importantly too, the young people have been empowered with new skills making a positive contribution to their communities as well as creating a tangible and very real product, enhancing the built environment.

## **8. What did MADE gain from the process?**

As an organisation MADE has been able to demonstrate, via the Youth Space project, the value of collaborative working. We have created a publication and film which is used as an advocacy document, highlighting the educational and social benefits of collaborative working methods and its effect on communities.

We have also developed the Creative Communities project which is currently ongoing which aims to disseminate the lessons learnt from the project on a strategic level. We hope to create methods of good practice for people and to engage with professional practitioners in the planning and design of places, spaces and buildings

## **9. What were the main challenges faced?**

As mentioned earlier the process was often lengthy which in a small number of cases led to problems sustaining engagement with the Young People. Also, external influences such as securing capital for the build of the shelters was problematic in some cases. As part of the community consultation there the inevitable objections to the shelters but even understanding and overcoming these acted as a lesson in citizenship for the Young People involved.

## **10. How much did it cost you to consult with young people?**

It is hard to specify how much of the overall project spend was spent on actual consultation with the Young People as, as detailed earlier, their involvement was constant throughout the whole process, however in total the funding from Government Office West Midlands was £137,000 and additional funders provided £140,000. This covered all project management by MADE staff over 2 years, freelance project managers, all creative professionals' fees, all consultation costs and all build and construction of the 6 shelters.

# 'What Do YOU THink?'

## ENYAN campaigns for creative youth consultation Music Manifesto Youth Consultation

### 1. Describe your project

**Name of project:**

Music Manifesto Youth Consultation

**Main Contact:**

Emily Foulkes, Executive Officer, Youth Participation  
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**When it took place:**

Between October 06 and May 07

**Where it took place:**

Around the country in various locations.

**Number of young people involved:** 118

**Overview of Music Manifesto:**

To gain the views and opinions of young people about their music making, Youth Music carried out 10 consultation events in a variety of locations in England. Information was gathered from the participants in a variety of ways to maximise engagement and involvement. As part of wider consultation work, the findings will be published in a report later this year.

**Aims of the project:**

The aim was to consult with young people accessing music in a variety of settings to ascertain current involvement in music activities, factors which attract and detract young people to participating in music activities and to gain a picture of young people's aspirations for their music making.

**Stages the young people were involved:**

Young people devised and led their own musical introductions during the ice breakers. They were responsible for carrying out a peer interview and therefore gathering information as part of the consultation. They were also involved in focus group discussion where they were often asked to play an active role in taking notes. The participants took part in evaluation at the end of each event, ensuring that their opinions fed into the organisation of the next event.

## 2. Why did you consult with young people?

- To ascertain current involvement in music activities
- To ascertain factors which attract young people to certain music activities
- To ascertain the potential barriers to participating in music
- To ascertain young people's musical desires/aspirations

## 3. How did you engage young people?

Each session followed the same format:

- Warm-up exercise - usually human bingo around musical themes. The young people have to find others to match up with the statements on their bingo cards - all music related. The first person to complete the full set of statements with a different name for each statement, calls 'bingo' and wins a prize.
- Musical introductions - the full group is split into smaller groups, matching young people with those they don't know very well. They must compose a musical introduction which tells the full group their name, where they are from and something about themselves and music. Each group presents their composition to the full group.
- Peer to peer interviews - each young person is matched with another young person - hopefully someone they don't know. They are given a sheet of pre-determined questions and asked to carry out an interview with the other person. They are encouraged to get as much information from their partner as they can and the best couple win a prize.
- Focus group discussions - in groups of 4-7 the young people are allocated a facilitator who has a set of questions. The young people can express their views by writing on flip chart paper and conversation around the themes of the questions.

## 4. Did the methods used to engage young people work well?

Having a selection of different activities makes it more enjoyable than just having a focus group discussion. As we were consulting about music provision, it was important to include an aspect of music making within the consultation event. Also, giving young people the opportunity to carry out a peer interview gave them the responsibility and ownership over collecting some of the information. The young people all reported how positive they had found this experience... *'It was really easy talking to Laura and it's a good way to meet new people'*

Comments made about the consultation event as a whole included; *'talking about things we wanted', 'the food, activities, very organised', 'being listened to! & talking a lot about my opinion & meeting some new people with interesting views', 'playing fun games when meeting new people', 'chance to air views/ free food and the prizes because it gave me an incentive and chance to say whatever I like'*

## 5. What would you do differently when consulting with young people next time?

When we first began the consultations, there was no musical element. Young people requested this so we added the musical introduction. There were mixed opinions about the games and exercises, but most found them fun and useful. Some found the focus group too long and others too short!

Taken from the young people's comments:

*'I would add more activities', 'Let me talk more! I have so many great ideas so just employ me!', 'more music activities - join different music together', 'more time on activities - overall no changes'*

## 6. How did this process influence the success of your project?

The process of the consultations is not yet complete. A full report will be produced and submitted to government, but will also be available to all agencies working with young people and music as we hope that it will inform the sector as a whole about aligning provision with wants and needs.

## 7. What did the young people gain from the process?

From the evaluation comments from young people, it is clear that they felt they had been listened to, and enjoyed the fact that they were contributing to a research project that meant their comments would be submitted to government. Comments from young people included;

*'I enjoyed meeting new people. Having a chance to say what I think. It's nice to be listened to!'*

*'I liked the free food and the friendly people. It was a good chance to meet people who shared the same interests'*

*'A free lunch and opportunity to win prizes!'*

## 8. What did Youth Music gain from the process?

- More experience with consulting with young people and making the events fun but also fulfilling the purpose of them.
- The chance to make human contact with young people both within the Youth Music network and outside of it.
- A broader understanding of what young people think about their music provision.
- The chance to reflect young people's views in our own planning but the chance to influence others with the evidence gathered.

## 9. What were the main challenges faced?

- Finding agencies that had the capacity and willingness to host a consultation event
- In some cases working with a much wider age range than we had specified
- Relying on the agencies to recruit and brief the participants. Some young people didn't know what they were coming to and therefore didn't expect to have to talk!
- In some cases dealing with quite challenging behaviour from participants
- Suitability of venue

## 10. How much did it cost you to consult with young?

**Human Resources/Time Including planning and delivery time:** approx £800 per event  
Funds Anywhere from £60-£800 depending on distance and costs such as venue



# 'What Do YOU THink?'

## ENYAN campaigns for creative youth consultation HQ Arts

### 1. Describe your project

**Name of Project:** I) ARTiculation  
II) Spill the Beans

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**When it took place:** Ongoing work

**Where it took place:** Various Locations

**Number of young people:** 65 (ARTiculation) 72 (Spill the Beans) 24 yp x 3 events

### Overview of HQ Arts Projects:

HQ Arts is a specialist Youth Arts provider, established in 2003 by former Director of NAYT, Stuart Hawkes and youth arts expert, Karen Quigley.

HQ Arts specialises in using the arts to enable hard to reach young people to have a voice.

HQ Arts develop partnerships with organisations who work with young people in informal settings.

Although primarily theatre specialists, HQ Arts work with a number of arts associates so as to provide a range of art form options.

"HQ Arts isn't funded. We are commissioned by organisations to undertake specific pieces of work, so the driving force for the project changes each time." Stuart Hawkes, Director

HQ Arts are currently involved in a number of projects including:

- ARTiculation, in partnership with NCH (the children's charity)
- Spill the Beans, Mencap

**ARTiculation** is in its' ninth year. Beginning each year with the annual Youth Arts Weekend, this rolling programme uses theatre to enable some of the country's most marginalised young people to have their voices heard by key decision makers.

**Spill the Beans** is a new initiative involving HQ Arts and Mencap, using creative techniques to consult with young people at special schools across the country

## Overview of ARTiculation

### NCH: ARTiculation 1999-present

NCH is one of the UK's leading Children's Charities, offering support to some of the country's most vulnerable children and young people.

ARTiculation is a twelve month rolling programme that engages some of the county's most marginalised young people in a creative consultation process. It comprises: a Youth Arts Weekend, a devising process, and at least two performance/rehearsal cycles. The project is open to any young person aged 16-21 supported by an NCH project anywhere in the country.

#### Aims of Project:

1. To give young people a voice and an opportunity to express their views and opinions to key decision and policy makers
2. To build confidence and self esteem through the arts
3. To enable young people to travel and experience a weekend away from home with their peers in similar situations

### Youth Arts weekend (YAW)

**When it took place:** a weekend, Friday - Sunday, in July/August

**Where it took place:** a university campus in a central yet rural location with enough space for up to 115 people and 7 arts workshops. We are currently using the Alsager campus of MMU (Manchester Metropolitan University)

**Number of young people:** 65

#### Stages young people were involved:

Up to 10 young people are involved in the planning process for the event and involved in providing peer support at the event. They arrive on the Thursday and spend an extra day on site. HQ Arts were involved in contracting and briefing the artists; design and delivery of the arts programme; and evaluation.

### Devising Process

**When it took place:** a weekend, Friday-Sunday in October/November

**Where it took place:** A rural residential centre

**Number of young people:** Up to 12 young people. Two support workers and two/three artists

#### Stages young people were involved:

Two young people from the previous year act as peer support and up to 23 young people from projects across the country are invited to come for a weekend to explore their responses to a particular subject. The theme is decided in advance by NCH and often relates to current policy/legislation relating to young people. Past themes have included: Every Child Matters, Care Matters. HQ Arts are involved in the Design, delivery and evaluation of the consultation process; recording the process and collating all the information gathered. Shaping the information and key messages into a script.

## **Performance and rehearsal**

**When it took place:** As and when a performance is booked. This will be when a relevant audience is found, e.g. Local Government Conference, Social Work Institute of Excellence annual Conference (SCIE). The rehearsal process is usually 3 days for the first performance and two days for each subsequent performance.

**Where it took place:** These usually take place in London, or Birmingham, but we have also performed in Harrogate, York and Leeds. This year we are booked to perform in Manchester at the Children's Rights Officers and Advisors (CROA) conference.

**Number of young people:** Up to 12 young people

**Stages the young people were involved:** The young people make an informed choice about their continued involvement after the devising process. The criteria for involvement is availability and commitment

HQ Arts are to Plan and deliver the performance process including skills development workshop. Direct the script and prepare the young people for performance. Support the performance.

## **Planning**

**When it took place:** a weekend, Friday-Sunday in May/June

**Where it took place:** A rural residential centre in a central location

**Number of young people:** Up to 10 young people

**Stages young people were involved:** They design a job specification and volunteer's agreement for themselves for the Youth Arts Weekend. We agree roles and responsibilities and deliver conflict resolution training

HQ Arts develop and deliver the planning process and evaluate the young people's experience of ARTiculation

### **2. Why did you consult with Young People:**

ARTiculation evolved through NCH's commitment to involving young people in events and conferences in a creative and meaningful way. They wanted to use drama and create a performance to take to conferences and events.

### **3. How did you engage young people?**

ARTiculation developed as a programme because the first issue to address before embarking on a performance process was how do we get young people involved? We didn't just want the young people who volunteered, often the usual suspects. We wanted the ones who wouldn't put their hands up and put themselves forward.

The solution was to invite groups from NCH projects across the country to attend a creative arts weekend that would use a variety of art forms to explore the theme - issues facing care leavers - and at the end of it we would invite everyone to make an informed choice about their continued involvement and sign up for the devising process. Then they could make their next informed choice and sign up for the performance process.

#### **4. Did the methods used to engage young people work well?**

We succeeded in involving the more hard to reach in the process and managed to hold on to them by putting support structures in place, both within their home projects and centrally. The success of the Youth Arts Weekend, in the early days, had as much, if not more to do with the fact that young people were given the opportunity to have a weekend away, a holiday from their everyday lives. They came for the holiday the arts were the price they paid. As ARTiculation has become established and projects are much clearer with young people about what they are signing up for the arts has played an equal role to the free food, board and disco in attracting young people to come.

#### **5. What would you do differently when consulting with young people next time?**

ARTiculation is a project that has evolved over a nine year period. During this time it has been developed in consultation with service users and now includes peer support elements.

#### **6. How did the process influence the success of the project?**

Each stage of ARTiculation is prepared in consultation with a group of young people, from the food that they eat to the drama that they perform. We engage on a regular basis with our group of buddies who are fundamental in shaping the next years activity.

#### **7. What did the young people gain from the process?**

Young people grow in confidence throughout the process: their capacity to contribute and to engage increases with every intervention. The independent travel and the opportunity to meet new people from across the country with the same issues they have, seems to validate both their feelings and their experience.

The process has built into it the principle of informed choice. It provides young people with a regular intervention over the period of a year. They have the opportunity to develop, try out and hone new skills in a safe and supported environment that they can take home and use in their engagement with the agencies that are part of their lives. The creation of a piece of theatre gives structure to their voice and the event is the platform. They are centre stage. People have to, in a very real and palpable way listen to what they have to say, without interruption. This is often a unique experience for the young people that we work with.

*"I've seen other presentations by young people at similar conferences and have sometimes found them patronising. This though was witty, humorous and thought provoking around an important topic": conference delegate.*

*"The voice I had gave me a feeling of power. Just for those few moments on stage I felt important, like I was a part of the conference for once and not a victim of it." Dee, ARTiculation performer*

#### **8. What did NCH gain from the process?**

ARTiculation is NCH's flagship arts initiative and allows us to engage with approximately 65 young people each year. Through ARTiculation we are able to raise awareness of the young people that NCH supports and the issues that impact on their daily lives. The process frequently looks at topical issues being addressed by NCH and the government and allows NCH to give the young people a platform to respond from.

#### **9. What were the main challenges faced?**

As with all long term projects maintaining the continuity and momentum, as well as generating the right funding and resources can be challenging. During this time the support staff and champions may have changed, but NCH's commitment, alongside Karen and Stuart (first as NAYT and then as HQ Arts), has remained a constant.

## **10. How much did it cost to consult with Young People?**

### **Human Resources/Time:**

This is not a cheap process. The fact that it is national and residentially based adds significantly to the cost, but it also adds significantly to the experience. It is also a well supported process, so there are additional costs for two support workers and two artists. Due to the intensive nature of the process, 12 hour +al days are the norm, we need two drama facilitators.

**Funds:** The budget for Articulation for the year is in the region of £65,000

### **Overview of Spill the Beans:**

In partnership with Mencap Children and Young People's Team, HQ Arts designed and delivered a series of participative workshops.

### **Aims of project:**

To enable young people with a range of learning disabilities, to communicate their thoughts and feelings and hopes for the future.

Mencap intend to use this information to develop services to meet the needs of these young people. Please refer to the Mencap Case Study for further information.

**When it took place:** April, May, September 2007

**Where it took place:** Exeter, Guiseley, Aylesbury, London

**Number of young people:** Up to 25 young people aged 13 to 19 at each event

### **Stages young people were involved:**

The young people participate in a day long engagement event. Supported by their teachers, support staff and staff from Mencap's Children and Young Peoples team. The school staff have been briefed by MENCAP beforehand.

## **2. Why did you consult with Young People?**

Mencap wanted to engage directly with young people to find out what they think about their lives and what they might want to change or try out in their lives. HQ Arts used both drama and visual arts techniques to explore three key questions with the young people. We wanted to find out what they did already, what they wanted to do, or do more of, and what job they wanted to do in the future.

## **3. How did you engage Young People?**

We collected a range of accessible images for a collage exercise; created a giant visual questionnaire that could be completed in small groups and designed a drama exercise to explore jobs.

We also worked with graphic facilitators who, together with some of the young people, made a visual record of the day and had cameras and camcorders for the staff and the young people to use to document their experience.

## **4. Did the methods used to engage young people work well?**

All young people were very well engaged for some of the day, with most of them being engaged for the whole day (in a very small number of cases, the young people's special needs meant they did not engage well in every task, but this was a very small minority). Some school staff expressed surprise at how well some of the young people were focusing on the tasks and how engaged they remained throughout the day.



## 5. What would you do differently when consulting with Young People next time?

We only had a day in each school and it was a short day. We started at 10am and finished by 2.30pm. We tried to achieve a lot in a relatively short period of time with a group who had a diverse range of needs. We have delivered three out of the four consultations and our process has evolved each time. We are most successful when the staff buy in to what we are trying to do and are able to support the young people. We wrote a teachers/support worker briefing after the first session and this seemed to help.

## 6. How did the process influence the success of the project?

The process has provided an excellent basis for Mencap to develop a more long term work programme from. The days were fun, memorable and enjoyable for the young people and have formed a great start to a longer working relationship.

## 7. What did the Young People gain from the process?

The young people really seemed to enjoy being asked what they thought and being given a variety of mediums through which to respond - collage, drawing, drama, video, photography. They will go on to benefit from a longer programme of work with Mencap, which will be developed from this initial process.

## 8. What did Mencap gain from the process?

At the end of the event HQ Arts gather all the information and create a small report for Mencap. This is the start of a process of consultation and policy development. We don't know how, or whether HQ arts will be involved in the next, or subsequent stages, I hope we are.

The feedback from the consultation has all been positive:

*"I really believe that this is the right sort of activity/direction for both the team and Mencap....we need to be really involving and engaging with children and young people in all our activities on the basis of "nothing about us without us " Steve Morris, MENCAP*

*"Mencap's Children and Young Peoples team have learned a great deal from observing HQ Arts and their work with young people and the results of the days has left the team really inspired to develop their work with the young people involved. The team were able to work alongside young people, hearing their thoughts and views first hand, while HQ Arts led the days." Kerry Turner, MENCAP.*

## 9. What were the main challenges faced?

Working with young people with a range of diverse needs, whom we hadn't had the opportunity to get to know first, although this was overcome successfully by a flexible, creative approach.

## 10. How much did it cost to consult with Young People?

**Human Resources/Time:** Creative consultation isn't cheap. The team travelled to each location so there were accommodation and travel costs to be met. The graphic facilitators cost £500 for each event; HQ arts cost £500 plus VAT and there were at least four members of Mencap's Children and Young Peoples team and their colleagues.

**Funds:**The consultation was funded through Mencap's core funds.

# 'What Do YOU THink?'

## ENYAN campaigns for creative youth consultation YAC

### 1. Describe your Project:

**Name of Project:** Mencap Youth Arts Consultation (YAC)  
(please note that Spill the beans is a completely separate youth consultation carried out by Mencap and also in association with HQ Arts)

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**When it took Place:** The first event took place on July 16th 2007

**Where it took Place:** Horncastle, Lincolnshire

**Numbers of Young People:** 45 at Horncastle from six different special schools, youth groups and organisations. Ages 13-19 and very mixed ability.

### Overview of the Mencap project:

Mencap are currently undertaking a pilot consultation with young people with a learning disability about their participation in the arts. It is a partnership between Mencap and Lincolnshire County Council Youth Services. Mencap has commissioned HQ Arts to deliver the arts activities and carry out the consultation. Please also refer to the HQ Arts Case study.

A group of young people with a learning disability from Boston and Grantham are involved in the planning, recording and evaluation processes and will later present their findings with support from Mencap and HQ Arts during National Youth week in November.

A similar event will also take place in the north of England later in the year and hopefully more next year Lincs. Youth board have applied for and awarded youth opportunities funding to part fund the event and Mencap will pay HQ Arts to provide the artists and writing of the report. Mencap Arts Team has been actively involved throughout via the planning of the event and preparation of materials.

### Aims of the project:

The aim of the consultation is to answer a number of questions about young people's responses to

## **Questions to relate to activities both inside AND OUTSIDE school.**

- What do they like to see/watch/do etc?
- What arts activities do young people do, where and when and what arts activities do young people want to do
- How important are the activities they do or want to do to them?
- Do they want activities specifically for people with a learning disability or inclusive activities or both?
- Do they get to do the things they want to do?
- What are the barriers? /or what puts them off
- Do they have any suggestions as to what could help them get to do the things they want to do?
- What Arts activities are they doing and enjoying now which may stop when they leave school?
- How can they carry on or develop from this after school age? What support would need to be in place to help that happen?

## **Stages the Young People were involved:**

### **Stage 1.**

A letter detailing the event with a reply slip was sent to all special schools, Mencap local groups and other interested parties in Lincolnshire. These were returned if interested stating how many young people they would bring to the event preferred times to make the event possible and support needs. A package of work to be carried out in school or prior to the event was then sent to each of these groups. This included an arts diary which recorded the arts young people took part in during a week. (Optional exercise) . A collage exercise which allowed the young people to explore what they see as they arts and the type of things available to them. A third question asked what they would like to do in the future.

A brochure of workshops done in bright pictorial format with explanation guide for teachers/ supporters to allow the young people to make an informed choice of workshop for the day. This was sent in a number of formats, both in hard copy and on CD so could be returned either by post or email.

### **Stage 2.**

An active day of Arts workshops at Horncastle college. This included five workshops, visual arts, masks and puppetry, drama, street dance, video. Within each workshop the artists were briefed to work with the young people to find out what art forms they like doing, what they would like to do and the barriers to this.

A professional photographer recorded much of the day with two young people and the video group worked as an interview group, talking to people about their experiences and filming within the workshops. Also within each group there was a large comments board and an opportunity to make comments which were recorded onto post-it notes. These were then put into picture format by one of the Lincolnshire youth arts team as a graphic wall.

### **Stage 3.**

Meet with a small group of the young people to look through all evidence collected on the day. Their responses to the day and what people had asked for for the future. What was good, bad, memorable etc.

Each group also had an evaluation to complete after the event collating comments from the young people and this information was collected by timed calls to the school a few days after the event. All of the evidence will be collated and this group will meet at various points to influence the final report. They will also be part of presenting their thoughts and those of their friends to Lincolnshire County Council during National Youth week in November.

The consultation is in three stages including pre-event work carried out by groups of young people mainly in schools, the day event and a follow up evaluation and presentation of the report.

## **2. Why did you consult with young people?**

One of Mencap's strategic priorities is based on provision for and inclusion of young people in all aspects of its work. We recognise that there is the need for development in this area.

There are a number of young peoples and arts strategies which do not fully include those with a learning disability and we hope that from this pilot study we can interest those bodies in making a partnership with Mencap to find out more and have a greater influence on future provision being inclusive. It will also prove that young people with a learning disability need to have a voice and can do that with support

- To keep change on the agenda and to re-assess what we do and how we do it
- To ensure we are working effectively for all learning disabled people early intervention of the arts in people's lives
- To devise programmes that are of interest and relevance to children and young people and find out how young people understand or define the arts?as part of a broader youth participation programme
- To ensure that children and young people with a learning disability are include in wider children and young people arts policy
- To find out what young people want to do in the arts both now and in the future, what they perceive the barriers are for them and to begin to examine ways of overcoming these.
- To disseminate these findings to relevant people within Mencap and in the broader youth arts world.
- To inform the way we advise and inform local Mencap groups and others on issues in relation to youth arts.
- To get a feel for how we might more effectively use the arts in other areas of our work with young people with a learning disability.
- To instigate research into relevant organisations who can deliver your orientated projects/ workshop

All materials provided are accessible to those with limited or no literacy skills.

## **3. How did you engage young people?**

Initial contact was made with the local authority re. partnership working for this event.

Through the youth services we have gained support from young people to be involved in the planning, recording and evaluation of the event.

HQ Arts have been commissioned to provide the artists on the day, pre-event work plan and the evaluation and report.

A group of young people from Boston and a school in Grantham will be involved in trying out and making any changes to the pre-event pack before it goes to participating schools and will also influence the arts available on the day.

They will also be involved in making video/photo records from the day and collecting comments from young people about the day to add to the final report.

They will work with an artist to provide an ongoing record of activities and comments in graphic form throughout the day from participants which will form part of the final report

We have made contact and invited young people from Special Schools and other groups across Lincolnshire to participate in the event on the day. This will include all children with a learning disability aged 13-19 including those with profound and multiple disability.

After the event this same group will be involved in the overall evaluation of information gathered on the day and afterwards from participating schools. This will lead to a presentation of the report to Lincs. County Council and arts providers etc during national youth week in November. They will be supported in this by Mencap, HQ Arts and Youth Services.

This is the first pilot event and it is hoped to do others across the country at a later stage.

From this Mencap will produce and disseminate a report which we hope will influence participation and support in youth arts activities for young people with a learning disability. It will form the basis of a youth arts strategy within Mencap and influence those outside involved in youth arts including the Arts Council.

#### **4. Did the methods used to engage young people work well?**

We hope that by engaging young people at all stages and supporting them to present the report the influence will have higher impact. They will have ownership of the event and influence the outcomes both immediately and into the future. The arts are a great vehicle for consultation with young people as they are actively engaged throughout the process.

The day at Horncastle was a great success. It was fun, enjoyable and gave lots of very constructive feedback. We now have information to share with the local authority and others about what young people want and where. This will hopefully help to shape the inclusion of young people with a learning disability more into the arts programming in the county. There are particular problems associated to the rural area including mainly transport and access issues, and a demand for work specifically out of school hours and in the coastal area. It also gave some young people the opportunity to try out activities which they had not done before and now would like to do more of, particularly the puppetry and the street dance.

#### **5. What would you do differently when consulting with young people next time?**

For future events we would want to engage the young people in earlier stages of the planning but time constraints have made this difficult with the first event. In making contact with schools for future events we will try to actually visit the schools and support the pre-event work which some schools found hard to find time for. I think with support we could have helped to focus and explain more about the need to have this information prior to the event. We would engage more closely with the youth board and aim towards inclusion of at least one young person with a learning disability on that forum to make it a much more inclusive and participatory process.

Our choice of locations was driven by a number of factors and we felt it important that one of the events take place in a rural location. The length of the day was shortened considerably by travel across a very rural county but this highlights one of the main problems for young people from this type of area.

#### **6. How did the process influence the success of the project?**

By having a group of young people with a learning disability involved throughout the process we were able to ensure that we recorded their feelings, desires frustrations etc rather than working on what may have been assumed or preconceived ideas from our own non disabled older experiences.

#### **7. What did the young people gain from the process?**

Young people with a learning disability are often excluded from consultation processes or not in a manner in which they can be fully involved. By carrying out the work in this way we listen closely to their thoughts and wishes and follow them. They will also gain confidence from being part of this forum and seeing the influence of their work. If things cannot be done the reason is simply explained. Our own expertise in working with young people who may have limited communication or literacy skills means we can ensure they are engaged fully in the process.

#### **8. What did Mencap gain from this process?**

We hope to gain a picture of exactly what young people with learning disabilities want from the arts and what the barriers to participation are. We hope that we can then, as a national campaigning organisation, influence the future. By working in an inclusive way with young people we hope to gain access to youth boards, who can work more inclusively and gain a recognition of the issues facing young people with a learning disability. We also hope to influence arts organisations in their delivery of arts for young people and aim towards inclusive practice. It will highlight gaps and also the need for support and Mencap can then support ways of making this possible.



## **9. What were the main challenges faced?**

The main boundaries in this particular consultation were time and distance travelled. It highlights the issues of young people, and specially those with disabilities who live in rural areas and the additional problems faced in participation. Our other consultations will take place in urban and high Black and minority ethnic communities and will highlight other issues as well as common trends. Relating the work done on the day to the pre-event work and follow up work may also present some issues. Also, by carrying out an active consultation the number able to participate was limited. A follow up questionnaire will be distributed to others later to form part of the overall report. We will also stay in contact and work with the schools, youth services and groups involved towards supporting them in ongoing arts development, particularly highlighting the results and wishes resulting from the consultation and working towards participation in new opportunities in the future.

## **10. How much did it cost to consult with young people?**

This is a costly exercise to do thoroughly and we have allocated a substantial portion of Mencap's Arts budget this year to ensure its success.

### **Human resources:**

Mencap Arts Team consists of a National Arts development Manager (Gus Garside), two Regional Arts Development Officers (Kathy Benfield, Midlands and Maggie Graham, North) and a National Arts Team Administrator (Debbie Waldon) To carry out an event such as this we work together with Mencap staff from other parts of the organisation. On the day there will be 12 Mencap staff, six people from Lincolnshire Youth Services and the artists from HQ Arts (10-12 people) involved. Each participating school will also have supporters attending with the young people.

Young people with a learning disability usually have higher support needs than other young people their age, so an event such as this needs to be quite staff intensive to be effective. Working with young people who have communication difficulties it is essential that they are supported by someone who knows them and understands these needs if such events are to be successful. Mencap recognises this alongside the need to carry out this style of work and hence works in partnership to make them a success.

### **Time**

- The event has been in planning stages since October 2006 when we first met with HQ Arts. We then met with Lincs. County Council in early 2007 to agree dates, venue and other arrangements. The report from this event will be presented in November so total time will be approx. a year. This will be added to form a total report following other events.
- Time spent in planning varied. The regional arts officer has spent time working with and contacting schools.
- HQ Arts time planning and writing material
- Mencap Arts team and the Mencap Youth Participation Officer have met on a number of occasions with HQ Arts and worked to approve and make materials fully accessible for young people. The youth participation officer also will work after the event towards greater inclusion of young people with a learning disability in Youth Board and Youth Parliament for Lincolnshire with the Lincolnshire Youth Officers.
- Planning meetings with all during the process and other contact.

### **Funding:**

Mencap have not applied for additional funding in this financial year and are allocating existing money to the pilot events though we have discussed seeking money to develop this area of work in the future. This includes commissioning HQ Arts and their artists to be involved throughout including the writing of the final report.

Lincs. County Council / Youth Opportunities fund have paid for venue, catering and youth worker/ group to support planning and evaluation stages plus arts officer support on the day.

# enyan - creating connections...

The English National Youth Arts Network (ENYAN) is a membership body designed to create connections throughout the diverse youth arts sector at a national, regional and grass roots levels.

ENYAN aims to raise the profile support for youth arts within England, and by doing so create more opportunities for the creative and personal development of young people, especially young people at risk.

Sign up for FREE as a Member at:

[www.enyan.co.uk](http://www.enyan.co.uk)

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