Many thanks to the following organisations for financial support:

The Carnegie United Kingdom Trust
Calouste Gulbenkian Foundation
en-vision partners

**North West**
Creative Consultants at Manchester Art Gallery
Young Participators and Curators at Zion Art
LiveWire at Cornerhouse

**West Midlands**
MediaMaker at Qube
Connect 4 at Royal Pump Room
Sample Arts at Ikon

supported by Warwickshire Youth Arts Network, Birmingham Association of Youth Clubs, Craftspace Touring, ALISS, Shropshire Youth Arts Network, The Kingswell Centre (PRU)

**East Midlands**
Wordz Out at Nottingham Castle Museum
Way In Way Out at Angel Row Gallery

supported by Apt, Nottingham City Youth Services

**Research Partners**
University of Warwick

**www.en-vision@engage.org**
contents
en-vision action-research programme

3  Foreword
Christopher Naylor
Director, engage

5  Introduction
Amber Walls
en-vision development coordinator

9  Action-research case studies
en-vision pilot project partners

57  Summary review of en-vision programme
Sheila Galloway and Julian Stanley
University of Warwick, en-vision research partners

61  Toolkit
1. Useful contacts and websites
2. Useful sources of information
3. Useful reading and resources
4. TOP TIPS - Youth friendly recommendations from en-vision
5. Templates and Guidelines
Not a foreword....

How to write a foreword to a toolkit! A toolkit intended to practically help people like you in your work with young people - and so a foreword which may be read out of sequence, read only for a sentence or two, or even, most likely not read at all...

So what needs to be said?

en-vision, as set out in the following pages, was - and is - an important engage programme with real impact.

en-vision - with important help from the Calouste Gulbenkian Foundation and the Carnegie UK Trust, and funding from Arts Council England in East and West Midlands and the North West - has made new projects for young people at risk happen, and in some cases changed lives. For instance, young people who had never been near a gallery before are now working as Creative Consultants for Manchester Art Gallery, and raising funds as part of a young people-led steering group at Cornerhouse. en-vision has also changed organisations - with new posts resulting from en-vision projects. And en-vision has helped venues and staff develop their skills for working with young people, as one gallery educator said

‘we have overcome the ‘fear’ that often accompanies projects with young people’ (source: Warwick University Evaluation)

and we know that en-vision has changed young people’s attitudes to art

as one young person, who had thought ‘museums were just photos, paintings’, enthused:

‘Exposure to different cultures, ideas, art. Opportunities to express, be creative. Exposure to different people, lifestyles. A living encyclopaedia, giving you knowledge on anything. Not theoretical; an interactive life.’ (source: Warwick University Evaluation)

but there’s still enormous potential to do more

as engage - as the lead membership body promoting access and education with galleries, museums, arts centres nationally and internationally, through programmes like en-vision - knows, the majority of our UK colleagues are still not working with young people as much or as well as they want to: there is enormous potential to do more

as en-vision reminds us, work with young people can be incredibly exciting and rewarding

as you probably know if you’re reading this, the sense of achievement which comes - particularly in work with young people at risk, sometimes the least open, the least willing to get involved - is immense. Many other audiences, school pupils or lifelong learners,
can be expected to take an interest in some way, but young people really don’t need it – so to convince them, to excite them about art is a very special achievement

but it can be – you could say it has to be – challenging and risky

young people don’t want it too easy either – museums and galleries for them are too static, too dull, too ‘not for us’ – and to engage young people effectively means going into the unknown, letting them help shape the project, sharing or even losing control, and a key challenge in projects for young people is often to make structures that let them take charge, and make or negotiate something for themselves. Similarly a key challenge for organisations in committing to young people, and turning projects into programmes, is to create organisational structures which can support – and indeed celebrate – creativity, experiment, unpredictability, even what might seem ‘failure’, in young people’s provision.

and there’s still remarkably little help and support: we hope this toolkit helps

because work with young people is seen as ‘difficult’ and ‘uneconomic’ it is a low priority for many organisations – but because it is a low priority, there is still very little practical training, advice, support for those who want to do more: we hope this toolkit will address this.

Creating a new action-research programme like en-vision is in itself demanding and risky, and I want to thank all the partners galleries, gallery educators, artists and other agencies who joined in and developed exciting new projects with us - addition of course to our key staff, the en-vision Co-ordinator Amber Walls, and Warwick University, our evaluators.

The next phase of en-vision focuses on training and advice, helping more venues nationally to work with young people by developing facilities and provision with a ‘youth-friendly’ face, and by reviewing their organisational cultures to commit effectively to working with young people.
introduction to en-vision

Amber Walls en-vision Development Coordinator

‘One big exciting roller coaster where you don’t know where the next turn is coming – up and down’ (young participant)

en-vision described itself – correctly – as an ambitious programme.

The action-research projects brought together 8 galleries, including 17 active partners working in arts, youth and alternative education

...who in turn employed 31 artists, designers, youth and support workers

...who collectively collaborated with 150 ‘hard to reach’ young people aged 14-21 outside of formal mainstream education recruited from youth clubs, volunteer agencies, social and health services, sheltered accommodation, local college, pupil referral unit, school, neighbourhood drop in centres

...who collectively worked towards en-vision’s overall aims and objectives and research questions, and also identified their own localised goals

...who aimed to develop constructive new partnerships based on action-research principles of user participation, democratic values, experimentation, shared decision-making and reflection

...who aimed to experiment with new approaches, take risks and identify models of good practice

...who aimed not only to develop new skills and knowledge in engaging with young people, but who were also seeking to find sustainable ways of involving young people in organisational review, consultation, and decision-making to embed a youth-friendly ethos at the heart of the institution.

This last factor was the distinctive feature of en-vision – that it set out not just to involve young people in creative opportunities, but aimed to support young people to influence and shape cultural provision, creating genuine benefits and relevance to young people’s lives.

What we did

en-vision in a nutshell incorporated;
• Action-research projects in 8 venues in 3 regions (West and East Midlands and North West) carried out by arts and youth partners and young people
• Overall evaluation carried out by Warwick University
• Training events within the projects
• Training and seminars for the
action-research partners as a collective
  • Training and seminars for other arts and youth professionals in the 3 regions and nationally
  • Collation of good practice resources on the website
  • Advisory, networking and advocacy activities encouraging colleagues, policy makers and funders to recognise and invest in galleries’ work with young people.

This all took place over a 2 year period, preceded by a year consulting, planning and fundraising.

Why we did it

en-vision came about as a result of significant research reports highlighting young people’s lack of involvement in cultural activity, the lack of meaningful opportunities for young people in galleries, the value of activities in personal, social and educational terms to young people where they did exist (in particular to young people experiencing or at risk of exclusion because of lack of access to education, training or employment), and the lack of skills, expertise and understanding of young people within the sector.

What happened – some challenges and successes

Recruitment of ‘hard to reach’ young people was only achieved initially by galleries who had a good relationship with a youth partner or had some existing experience / contacts, though galleries who struggled have now been able to recruit and retain the target group.

Mixed groups worked well, with older or more confident and articulate young people providing effective peer support for others. This has been particularly valuable at helping individuals to participate in decision-making, and in one instance to facilitate a workshop for arts and youth professionals at a regional seminar.

A flexible and responsive approach was paramount – many partners were forced to modify original plans to focus on motivation and relationship building;

‘Though this was a long project and they explored a lot, in terms of creative practice it wasn’t about critical awareness. It was more about developing the willingness to take part, to be involved’

Recruitment of individual young people rather than a pre-existing group resulted in a more committed and sustainable group.

Young people identified the benefits of being involved as confidence; new friends; new skills; being in control; opportunity to work with professional artists and in gallery and cultural industries settings; work experience and new opportunities:

‘Phenomenal. So many doors opened. Never had such a great and free opportunity.’ (young participant)

The experience was potentially life-changing for some individuals, although the programme was too short to assess long term impact;

‘At the ...opening the mother (of one participant) told me that there had been such a significant change in him since he started the project that she could not believe what a massive impact the whole involvement had had on his attitude and behaviour towards everything’. (youth partner)

Young people took on the challenge of a range of roles, and some venues were able to identify how to sustain young people’s involvement, e.g. as peer mentors, as volunteers and assistants, as vocational trainees, as employees, as participants and as ongoing consultant and steering group members.
A website for young people will facilitate ongoing dialogue in a more rural location where geography and the lack of dedicated education staff present challenges.

The particular contribution of galleries - the value of publicly showcasing young people's work in public spaces was re-affirmed:

‘When I first saw this young man he wore a hooded jacket, with hood up and a peaked cap with peak pulled down over his eyes. When he was showing people around his exhibition he wore no jacket or hat, just a proud expression on his face’ (youth partner).

The balance between process and product worked well where the product was determined by the young people rather than being pre-planned.

Young people enjoyed ‘...being in control. Calling the shots’ (young participant)

Supporting active involvement in decision-making depended in all cases on longer time frames than anticipated by all partners.

Partners developed a range of approaches to facilitate young people’s role in shaping cultural provision; ranging from participation in consultation to leadership roles where they are steering project activities and shaping cultural provision for peers.

Taking risks paid off - it demonstrated a commitment to and trust in the young people which was reciprocated:

‘She was absolutely fantastic. She said they’d show an empty gallery for the period booked for them. If they wanted they could write about why they were not exhibiting. That paved the way for them to move on. The risk of failure had been taken away. It gave them more confidence. By the end they were desperate to get everything up and get it shown.’ (artist)

Partnerships were challenging and rewarding. Some projects have found their way through some real challenges, due mostly to sheer determination and to fantastic support achieved through the partnerships. In the words of one of the project partners at times it was ‘like knitting fog’.

Youth partners who were involved directly in project delivery provided invaluable duty of care support and expertise.

Struggles to engage youth agency ‘gatekeepers’ was a common theme, despite interest from young people they were representing.

‘Gatekeepers’ were targeted as participants by one project, creating a successful replicable model bringing arts, youth professionals and young people together for joint skills sharing, consultation and planning activities.

Artists were felt to be key to a project’s success, and adapted to a range of roles in addition to their creative input, including mentors, supervising work placements, positive role models, champions within specific communities to recruit.

Impact on organisational culture remains a challenge with some partners expressing frustration that this work is low in organisational priorities;

‘there is very much a distinction ...a people-focused job is an education job’. (gallery educator)

Support from senior management is key to the prospect of embedding a youth-friendly ethos into the institution, and some projects were able to elicit this support through project design - e.g. by creating prolonged contact between young people and staff across the institution, and building staff training into the project.
en-vision has equipped organisations with tools to build on, with visible signs that the work will be taken forward; skilled and knowledgeable staff, new organisational policy and provision, commitment of resources to youth programmes including 2 new staff posts, sustainable partnerships, ongoing cross-departmental training, ‘youth-friendly recommendations’ and interpretation tools from young people, new young recruits working as volunteers, assistants, mentors and champions, new structures to include young people in organisational development and decision-making, and some staff with a real commitment to attitudinal and organisational change and an increased awareness about how to take this challenge on.

Staff turnover is a big issue. The initial 9 en-vision project leaders saw 31 different members of staff and the delivery of 5 en-vision babies (with another due very soon).

In some instances there were several staff (often freelance) within 1 post in the lifetime of en-vision, and it was evident that work is in many instances personality driven and organisational strategy is subject to individual interpretation. Incoming staff did not always prioritise the work to the same extent and the investment of previous staff was lost. This will inevitably inhibit continuity and organisational development.

The overall programme provided engage with excellent material and research to develop training and seminars; the projects continually indentified professional development gaps and opportunities, and fed valuable material and findings into events.

en-vision provided a direct route through which partners could share issues experienced in the delivery and development of the work, which engage could in turn share across the profession and with policymakers.

See the individual case studies and TOP TIPS in section 4.

Finally, a big thank you

...to partners for their commitment, persistence and willingness to take risks

...to all the young participants who have made the hairs on the back of my neck stand up with inspired performances and achievements

...to the en-vision advisory group - Beth Harrison, Rachel Tranter, Steve Little, Paul Gutherson, Veronica Sekules, Tash Goswami, Naomi Horlock, Nathalie Palin - for their enthusiasm and commitment

...and of course welcome to the en-vision babies - may your future’s be full of inspirational youth-friendly gallery experiences!
action research case studies

West Midlands

MediaMaker at Qube Gallery
Connect 4 at Royal Pump Rooms
Sample Arts at Ikon

North West

Creative Consultants at Manchester Art Gallery
Young Participators and Curators at Zion Arts
LiveWire at Cornerhouse
The Manchester Partnership

East Midlands

Way In Way Out at Angel Row Gallery
Wordz Out at The Castle Museum
partner organisations:
Kingswell Centre (PRU), Craftspace Touring, ShYAN (Shropshire Youth Arts Network) and ALISS (artists learning, information and support service)

location:
Oswestry

young people:
8 x 14 - 16 year olds who attend the Kingswell Education Centre, at Oswestry

context:
Qube is a small rural contemporary gallery space, in North West Shropshire. Qube is the home of Oswestry Community Action which offers a number of services including an accessible transport service, learn direct and multi media facility and a volunteer bureau. The combination of activities draws new audiences into the gallery space and the innovative architecture uses light space and interconnectivity to encourage interaction. We were involved in the project because of our interest in encouraging young people to use Qube and in the partnership with Oswestry Pupil Referral Unit where it was obvious that quality art provision was totally lacking.

en-vision research question:
To identify the role that involvement with Qube can have on the lives of rurally isolated young people, and those who are marginalized.
Collaboration with young people attending a Pupil Referral Unit, supported by the expertise of artists, Craftspace Touring and ShYAN, the regional youth arts network. The action research aimed to support the young people’s learning and development and, will aim to inform the development of new strategy within Qube defining the venue’s future work with young people.

Project aims:
- To develop new audiences for Qube and maintain their involvement
- To develop an integrated digital media and craft project leading to an exhibition at Qube
- To raise the self-esteem and confidence of the young people involved through participation in the project and the final exhibition
- To engage young people in new art forms and processes and develop skills in curating and developing exhibitions
- To develop ShYAN’s profile in North Shropshire

Summary of activities:
- 8 young people participated in a series of animation, media, technology and craft workshops at Qube, led by a digital and a textile artist over a 5 month period
- They explored issues relating to themselves and their experience (if any) of cultural venues and created their own work which was showcased at the gallery in spring 2004 in a fantastic multi-media exhibition called Game On – which represented their feelings about having lives that had for many reasons been interrupted but now were feeling more positive and – game on
- The exhibition included colourful textiles, giant hangings, photography, an interactive computer projection creating a virtual gallery archiving a huge library of work, and a video projection with music
- The young people showed visitors proudly and confidently around the launch of Game On
- It was particularly evident that appreciation and interest of family members and peers was hugely important to the participants
- Game on then toured to Belmont Arts Centre Gallery in Shrewsbury during June and July.
- Pupils and staff steered the development of the project, including the selection of artists, project content, planning the exhibition and display, publicity material showcase event, and stage 2 activities

Time-scale: November 2003 – July 2004

Summary of outcomes:
- Due to the success of the project and partnership, and an eagerness to work together to further explore ways of using the arts within the PRU curriculum, we secured additional funding from Gulbenkian Foundation and carried out:
  - A pilot scheme involving 6-8 of the participants in continued individual mentoring and vocational training with 3 artists.
  - A Training event in July (Game On: Facilitating Creative Activity in Pupil Referral Units) for regional artists and PRU teachers supporting future collaborative work.
  - A sell-out regional Seminar for arts and alternative education professionals (Young People at the Edge: Pupil Referral Units and the Visual Arts) providing an opportunity for workers to come together to explore and share good practice.
  - Further research to compile case studies and resources supporting work in PRU’s and LSU’s, now housed on the en-vision website
  - A report about Qube’s work is housed on the en-vision website

Changes from original proposal:
- Additional stage added

Success factors / learning outcomes:
- Taking risks with positive outcomes –
At one point the group decided not to exhibit at Qube and the venue were faced with the prospect of an empty space exhibiting only a statement about why this reaction happened quite early in the project before much practical work had been completed. It was a direct reaction to the Printers Inc exhibition (containing work by Artists such as Damien Hurst and Tracy Emin). The young people were very negative about this work and it made them very conscious of the exposure to opinion in putting on an exhibition in a public space. Could they actually risk public ridicule? As curator I have the flexibility to risk an event going wrong or simply changing. I see Qube, because of our independent status and small size as a place that can take risks. This response from Qube resulted in increased trust from participants. The young people eventually decided to exhibit at Qube.

- I found it very beneficial to be working with a group of young people who came to Qube as part of their curriculum. Often recruiting this age group can lead to compromise and massive expenditure and time input
- We needed clearer outcomes for the artists and more discussion and analysis of sessions to aid progress
- Staff at Qube were fully briefed about this project nevertheless there were some tensions (smoking outside the front door and so on)
- Turning a tense situation into one which built bridges between staff at Qube and the young people – Staff responded badly to the group hanging around the entrance smoking etc. Martin Sumner (our lead artist) dealt with tensions immediately by organising interview sessions with the staff by the young people about their role in the building
- Reliability of the artists has to be 120% so that we aren’t letting people down
- Game On was received incredibly well by visitors. Some of the many positive comments in the visitors book include: ‘game on guys’, ‘Best exhibition at Qube ever. Clever and mobile. Well done’, ‘Excellent’, ‘Great stuff’, ‘Brilliant! I wish I could have a go’, ‘Very Exciting for people of all ages’

**challenges:**
- As a management partnership there were four partners plus the artists and engage. We were geographically spread out and the management was a bit loose for the first part of the project
- Dealing with staff tensions about the groups loitering and smoking activities at the front entrance. This was turned into a positive as described above

**outcomes for young people:**
- ‘At the Belmont opening the mother of (one young man) told me that there had been such a significant change in him since he started the project that she could not believe what a massive impact the whole involvement had had on his attitude and behaviour towards everything’ (project partner)
- ‘When I first saw this young man he wore a hooded jacket, with hood up and a peaked cap with peak pulled down over his eyes. When he was showing people around his exhibition he wore no jacket or hat, just a proud expression on his face’ (project partner)
- ‘We have learnt a lot and people are nice to us’
- ‘The best thing about this project has been making the computer projection, but I liked the whole thing’
- ‘There are some staff who look at me like I am dirt. Is it because I am young?’
- ‘I have enjoyed working at Qube and my time with some of the artists, some of the work I have produced I am proud of and would happily come back to Qube again’
- Young people have returned to Qube to look round the gallery and attend other provision including – learn direct and video, multimedia and animation course

**outcomes for partners:**
Kingswell Education Centre;
- ‘I see that the young people are different because of the artistic opportunities they have had at Qube’ (teacher)
- Staff recognized the value of the work in
terms of evident ‘vastly enhanced self-esteem’ in participants, ‘activity tailored to their particular needs’, ‘the positive impact of using an alternative kinesthetic, visual and practical learning style’, ‘the value for participants of cooperating with a wider range of role models’, and the ‘opportunity for participants to excel, showcase and celebrate achievements in a public space for young people whose school life is usually an experience of failure’

• Staff are keen to explore how the scheme could become a sustainable model offered to pupils as a formalized careers initiative which could form a significant part of the curriculum, and could potentially be used as a model and transferred to other curriculum areas
• Both the staff at the unit and the artists involved gained a greater understanding of using the arts within PRU’s and have increased understanding of the culture of each other’s sector. The scheme will hope to pave the way for future relationships between PRU’s and local creative businesses and professionals

arts network partners:
• Felt they had benefited from ‘the partnership approach, professional development, new skills, expertise and approaches’

outcomes for the gallery:
• I think that as a venue we have overcome the ‘fear’ that often accompanies projects with young people.
• We have continued our relationship with the Pupil Referral Unit and have tried to include students in mixed projects involving other Qube user groups
• Project participants keep coming back to Qube - wandering through the gallery, talking with staff and 3 young people are attending other things
• As always sustained involvement requires sustained funding, and we now have a small grant from The Crime Reduction Partnership to work with the students this Summer to produce two permanent pieces for their new premises
• Other work has involved participation by staff and students from Kingswell on a computer generated animation course, which will continue through 2005

what next?
• Continuation of working relationship with Kingswell Centre
• Genuine commitment from Qube to sustain an active youth voice in its gallery. Given the immense success of the process and product Qube has the strength and foundation to promote a youth friendly ethos throughout the practice of the whole organisation. There is a positive commitment that this is just the beginning of a sustained policy of youth involvement (partner organisation)
• Other work has involved participation by staff and students from the centre on a computer generated animation course, which will continue through 2005
• We would be very open to a more structured relationship with Oswestry PRU. The partnerships are in place and the projects to date have demonstrated an extremely positive outcome for the young people
• I would like to work towards a funded and sustainable slot in the curriculum that involved students in a placement or project time at Qube that became built into their timetables and assessments (probably pie in the sky)

More information from Jo Davies at Qube
qube@wnsc.ac.uk
case study
Connect 4 at
The Royal Pump Rooms,
Leamington Spa

partner organisations:
WYAN (Warwickshire Youth Arts Network)

location:
Leamington Spa

young people:
Kenilworth Skate Boarders Action Group and young people from Kenilworth and Leamington Spa (Westbury Centre)

context:
Local authority Gallery & Museum, run by Warwick District Council. Based in the historic Royal Pump Rooms building, the venue opened in 1814 as a centre for spa treatments and since 1999 after a total refurbishment has been home to the Leamington Library and TIC as well as the Art Gallery & Museum. The project is being developed by the Art Gallery & Museum and Arts Development Team.

en-vision research question:
How can galleries overcome barriers to participation and build long term relationships within rural networks?
**project proposal:**
Connect 4 will set out to develop a sustainable relationship between the art gallery & museum and rurally excluded young people (14-21yrs). Phase 1 – Introduce young people to the gallery (visits behind the scenes, taster activities, programming policy, establish a focus group). The young people will then be encouraged to curate their own small show which will tour to 3 villages (e.g. curate artwork, collections, whole village) using a ‘spare’ mobile library bus. Phase 2 – Introduce young people to web design and site maintenance.

**project aims:**
- To extend young people’s awareness and knowledge of the visual arts
- To enable young people to engage with professional artists and gallery staff in ways which will increase their self-confidence and aspirations
- To encourage and build long term relationships between the art gallery & museum and rurally isolated young people

**time-scale:** Started March 2004, ongoing (promotion of website will continue).

**summary of activities:**
**phase 1:**
- Behind the Scenes tour of the Art Gallery & Museum
- Visual art workshops with lead artist
- Curated ‘SK8’ display at the Art Gallery & Museum
- SK8 tours to Kenilworth Connections
- Artist studio visit and visit to Ikon Gallery
- Displayed banners at opening of new skate park

**phase 2:**
- Introduction to web design
- Creative discussion and activities to develop content (photography, manipulation of images, poetry, mapping, lifestyle, culture)
- Exhibition design and interpretation, presentation skills
- Accreditation through National Youth Achievement Award

**summary of outcomes:**
**phase 1:**
- Worked with approx 25 -30 young people - 6 young people visited the Art Gallery & Museum, 5 Young people visited Ikon Gallery, 4 Young People in the core group were retained
- SK8 display and banner display for Skate park.

**phase 2:**
- Worked with 6 young people, 4 Young People in the core group were retained
- Subcultures display and website for young people

**changes from original proposal:**
- Change of staff at the Art Gallery & Museum
- Concentrated the work with one group instead of 3
- Behind schedule due to problems recruiting young people
- County Library service dropped out of the project (along with their mobile bus)
- The WYAN worker went on maternity leave (phase 1)
- Change of venue from Kenilworth to Westbury Centre

**success factors / learning outcomes:**
- Future projects with young people will focus on short term (phase 2 was completed in 8 weeks) or residential work. Residential work depends on a strong relationship with the young people or partner organisation
- When working with the youth service the timing of the work is key - in the early stages time it to happen alongside existing youth club sessions (eg 7-9pm). Once you have established a relationship with a group this can be more flexible
- Partnership agreements are essential, including expected behaviour, outcomes and regular meetings to review
- Continuity and involvement of staff with the young people is key - for the young people’s security / relationship with you, and to benefit your own learning. eg. don’t rely purely on freelance delivery
- Increased awareness of the community in Kenilworth
• Website visitors are a valuable source of continual feedback to gallery
• The project needs a status space within the gallery (achieved in phase 2)
• Achieving recognition from Senior Management of quality of phase 2
• Assign a youth worker to assist the lead artist and/or employ 2 artists
• Don’t be afraid to risk doing it again even if it went wrong

challenges:
• Eventually recruited a group of young people (in an area where the youth service / provision is in a state of collapse)
• Unable to establish a focus group (there is now potential with the website discussion groups)
• Keeping the momentum of the project going (phase 2 momentum fine)
• Motivating / managing the lead artist for Phase 1 (the artist required constant supervision which we didn’t have staff resources to cover). Phase 2 lead artist was excellent
• 3 full time posts vacant at the Art Gallery & Museum mean that staff are having to cover other duties (gallery staff now re structured)

outcomes for young people (phase 1):
• ‘Art isn’t always just pictures & paintings’
• ‘Art is hard to do’
• ‘I’ve learned that art doesn’t have to be drawings on a wall to be called art’
• ‘fun working with people involved in the project’
• KSAG Art Gallery & Museum trail (their favourite objects)

outcomes for young people (phase 2):
• ‘Good fun and you get education from it. Really good fun’
• ‘A cool website which I am in and it’s just cool’
• ‘Loads of my ideas went in on the website so I felt I could make my own choices and decisions’
• More confidence about talking to gallery staff – wouldn’t have done before’.
• Post it notes on gallery feedback wall

• Website online survey

outcomes for partners:
• WYAN worker on maternity leave phase 1
• Phase 2 – positive – in discussion about how to continue to jointly develop and promote the website

outcomes for gallery:
• ‘Feel as if we are taking part in a virtual project, like knitting fog’ (momentum)
• Plan to have an in-house briefing session before phase 2 commences
• Enjoyed meeting and working with KSAG
• Feel we now have strong links with the youth club and KSAG
• Phase 2 – Enjoyed working with young people – finally achieved status space and senior management recognition for work with young people

what next?
• Presentation to all Art Gallery & Museum staff
• Do bulk of practical work with the young people during a residential to help maintain momentum
• Investigate potential existing rural networks for arts info points e.g. Live & Local
• Partner projects should share ideas, experiences and good practice during rather than after completion
• The website and dialogue it encourages will continue to grow. Helping to develop and inform future gallery work

Visit the Subcultures website at www.subcultures.org.uk

The project team were Vanessa Oakes, WDC Arts Development Officer, Nicky Tibbits, Social History Curator, Kath Cockshaw, Exhibitions and Events Officer, Claire Mitchell, Warwickshire Youth Arts Network, Janet Vaughan, Talking Birds
partner organisations:
Bayc (Birmingham Association of Youth Clubs), 4 youth workers, 24 young people aged 14-16 from a pre-sixteen unit based at South Birmingham College, and a group of young people from Wayahead youth group.

location:
Birmingham

case study
Sample Arts at Ikon, Birmingham

case study
Sample Arts at Ikon, Birmingham

context:
Ikon is a city centre contemporary art space showing cutting edge work by international artists. Ikon has embarked on a number of arts projects with young people at risk, some of which has not been as successful as anticipated. In addition, the education staff have had no specific training in this area and would benefit from specialised training and skill sharing looking at ways of dealing with the challenges which may arise from working with youth groups.

In Bayc’s experience, youth workers have a specific set of skills related to their profession, but have had limited opportunities to access contemporary arts as a resource in their work with young people. This project aims to improve their confidence, and skills in using contemporary art, artists and spaces as a resource.

en-vision research question:
How can partners work together to devise an effective process of working with contemporary visual arts to engage and enhance the lives and skills of young people?
project proposal:
• Action-researching ways of making Ikon gallery and the contemporary visual arts accessible to youth workers and young people
• To facilitate this through a partnership between arts professionals, youth workers and young people, resulting in dialogue and experimentation, joint training and skills sharing, devising and sampling gallery workshops, and the development of a website to be used as a resource and a training tool by youth workers, young people and artists

summary of activities:
Phase 1: Series of 12 training and skills sharing sessions for Ikon staff, education team and visitor assistants, artists, BAYC staff, youth workers and young people enabling everyone to have a voice, communicate on an equal basis, and share skills, ideas and understanding of each others culture and expertise.
Practical gallery workshops and facilitated discussions for staff, youth workers and young people, developing technical, personal and social skills and exploring feedback on the changing exhibition programme and the venue itself, supported by a film maker.
Youth workers devising and eventually lead workshops with young people in the gallery, supported by artists in mentoring relationship. Young people will be helping to plan then sampling these workshops and feeding back responses and ideas.
Phase 2: Interactive website developed through phase 1 activities and targeted at youth workers and young people. The website will act as a practical resource and catalyst for ideas to encourage interest in and access to Ikon and the contemporary arts across the UK. It will also be designed for use as a training tool, enabling youth workers and young people to replicate the project step by step with other groups.

time-scale: March 04 – July 05

summary of outcomes:
• Training event for 15 Ikon staff including 10 visitor assistants, 4 education staff and a member of the facilities team
• Artists, project leaders, young people and youth workers have participated in joint sessions, sharing ideas and skills on an equal level. Everyone – not just young people – took part in practical and discussion based activities
• This approach enabled everyone to have a voice and share ideas about what engages young people in learning about and experiencing contemporary art
• We have worked with a range of different artists and exhibitions providing opportunity to explore colour theory, installations, interventions, photography, sculpture, and issues related to the artists’ countries of origin
• The website being developed will be an ongoing tool to disseminate information and findings and share good practice with other young people, cultural organisations and service providers. It will showcase comments, reviews, thoughts and work produced by all involved in the project, and will be updated

changes from original proposal:
• Staff changes in both partner organisations so initial plans were re-devised

success factors / learning outcomes:
• The project has focussed on working with youth workers as well as young people, sharing skills, building confidence and enabling them to disseminate to other youth workers as well as use new skills with young people
• The biggest success from a Bayc perspective was the support of reluctant youth workers who now saw links with youth work and are building it into their daily practice:
‘(I) wasn’t artistic, in fact all my life I’ve been told I wasn’t but I’ve found a tried and tested way to hook in YP that are also
scared when art is mentioned and engage them in a language that they wouldn’t usually use, and become fluent in that language especially with emotional and issue based subjects’ (youth worker)

- South Birmingham College are also using the process in their curriculum this coming year
- The young people (YP) and youth workers (YW) became a critical audience, found a voice using creative processes, and gained an introduction into practical arts and media applications
- Creative evaluation activities which used collages made from colour swatches to help individuals articulate how they felt at different points in the day were very effective:
  'I enjoyed using colour to match my moods and how I felt about stuff, it was easier than trying to say it, and then when it was down on paper I could find the words easier' (young person)

challenges:
- Recruitment of young people / youth workers due to time restrictions. Lots of interest from groups but many of them meet during weekends / evenings when the gallery is closed or has skeleton staff
- The number of people involved in the project added to the already impossible task of setting dates and times to deliver, particularly as Bayc are an umbrella organisation linking Ikon with other youth groups
- The partnership – the way in which Ikon and Bayc operate financially has proved problematic. Both organisations are ‘partners’ however Ikon contributed financial and in kind support whereas Bayc needed to be paid for their involvement, although they were able to offer in kind support. Also there was an uneven split between the two organisations in contributing to meeting, planning and delivery time, although roles and responsibilities were discussed and divided in initial planning meetings. This has been due to workload pressure not commitment
- Fluctuations in the number of young people attending sessions
- Getting image consent forms signed and returned, so that images and documentation can be used for future publicity or on the website
- Capacity and impact on resources has been a problem for staff leading on this project. Bayc feel that the project was achieved within resources and achieved great outcomes. Ikon education staff feel that in future any project which is planned as an addition to core work should include costs to the organisation, for example staff time and on-costs

outcomes for young people:
- The YP have grown confident in using arts provision and now see having access to the arts and to galleries as their statutory right
- The group have found the arts as a voice / a form of communication that they can use, a few with great and positive results
- The group had their first opportunities for youth arts in practice
- Had opportunity to use a high profile space like the Ikon

outcomes for partner organisations:
- Bayc feel they have been capacity built in the process of the project. They feel the website, evaluation and record is a great platform and training strategy to look at with other youth workers and young people and to offer (as a training model) to other arts providers
- Bayc felt the partnership with Ikon was positive and had longevity due to shared interest. Bayc feel comfortable and able to use Ikon as a tool to inspire, make work and explore arts practices
- The website will be used as a valuable tool for future work

outcomes for the gallery:
- ‘Realistically the outcomes of the project will not result in major changes in the organisation, but it has enabled us to learn,
develop our skills and will inform the way we plan projects with this target audience.’
• Staff within the education department and beyond (visitor assistants and facilities team) have benefited from professional development and the national aspect of the project ‘Sharing experiences with other people involved with en-vision was very useful and inspiring. The residential provided a great deal of advice and some valuable models of good practice for developing our own education work with young people. The event has left me with a new plan of action and plenty of food for thought! This will certainly have an impact on our organisational policy and provisions – I am already working on it!’ (Ikon member of staff)

what next?
• The en-vision project is culminating in a website devised by participants. It is our intention, funding permitting, to use this resource fruitfully, not only through future project work with en-vision participants, but with groups of other young people working with Ikon, for example, our Young Curators group
• Ikon staff have now made links with various youth organisations across the city which will inform future project work in that area. Ikon is an educational charity and many strands of our education programme are dedicated to encouraging young people to engage with contemporary art. This is usually through partnerships with schools and colleges. The difference with en-vision was that it enabled us to set up links with the youth sector, outside of those more formal education routes. We now have a member of staff who has gained useful experience working with young people and youth workers, and we aim to make the most of this experience, not only to inform how we deliver core work but also in future projects which may require external funding
• Bayc have already been asked to develop training for a gallery in a neighbouring town

To find out more information contact Simone Chester simone.chester@bayc.org.uk
**case study**
Creative Consultants at Manchester Art Gallery

**partner organisations:**
Cornerhouse and Zion Arts, Manchester

**location:**
Manchester

**young people:**
11 young people aged 15-16 drawn from diverse ethnic backgrounds

**context:**
Young people aged 13-25 are a priority for Manchester Art Gallery and Manchester City Council. Since 2000 a variety of informal one-off education projects have been set up to work with this age group, mostly resulting in the creation of an artwork displayed in the gallery or community. This work has led to our desire to create a more structured programme with a strategic overview and a longer term, sustainable approach to youth arts.

**en-vision research question:**
How can we make our galleries more inclusive, not just in the education departments but across the whole service?
en-vision project proposal:
Phase 1: July to October 2003. Core group of 10 young people from Manchester to be trained to work with Gallery staff and film maker on audit of Gallery's services and programmes for young people. Aims to begin process of cultural change within Gallery
Phase 2: October 2003 to March 2004. Young people to work on “Disguise” exhibition, applying knowledge and skills they have gained

project aims:
• To engage staff across the organisation in exploring how the venue can be more inclusive for young people, to effect change and develop awareness of the diverse needs of young people across the service we deliver
• To ensure that that the young people are fully engaged in the process and have a voice
• To develop a best practice model for a young people's strategy and programme
• To build relationships with young people in Manchester, improving their knowledge and awareness about galleries and Manchester City Galleries in particular
• To positively affect their perceptions about galleries and to encourage them to overcome any perceptual and physical barriers they may experience
• To develop closer links with other galleries in Manchester, and with other youth agencies within the region and nationally

time-scale: June 2003 – March 2004. Programme still ongoing

summary of activities and outcomes:
• Creative consultancy engaging young people in an audit of Manchester Art Gallery’s work and production of a video report making recommendations to staff. Over a twenty-week period participants were involved in a series of creative workshops and discussions with artists, filmmakers, gallery staff and other young people / the general public. The group created a short film documenting their experience and views of the gallery and making recommendations presented to other staff in the venue
• Joint curation of an exhibition by young people with gallery staff. The group worked alongside the gallery team (including exhibition and education staff and designers) to co-curate a high-profile exhibition called Disguise showcasing work by a number of well-known artists and showbiz figures, targeted at the 16-25 age group. The group made recommendations which were incorporated into the exhibition's presentation to the public, including painting the galleries deep purple, creating a comfortable resource space with funky purple and blue velvet sofas, reading materials and young people's comments on the theme of Disguise, and comments in an interpretation booklet accompanying the exhibition. Disguise was exhibited at Manchester Art Gallery, 11 Feb- 6 June
• Report produced by an independent researcher, informed by the young people's views. A researcher from Salford University worked alongside the Creative Consultants and produced a report, which was distributed to all staff and will be used to inform future strategy for the inclusion of young people

challenges:
• The gallery found recruitment of the target ‘at risk’ group through outreach contacts problematic within the timescale, and eventually recruited through local schools, attracting young people who were already enthusiastic about the arts. With more time and experience the gallery is now recruiting young people from outreach projects, for example Look After Children groups
• Retention is no longer a problem as we have targeted individuals rather than an established group

outcomes for young people:
The Creative Consultants:
• Have talked about increased confidence in terms of teamwork, talking about art, experience gained of working in a gallery setting, meeting with various professionals and delivering workshops to the public
• Found meetings with curators and other professionals a positive experience
• Enjoyed the social aspects – meeting new
people taking part
• Enjoyed opinions and ideas being listened to and valued
• Are committed to the project, and felt a real ownership of the gallery
• Enjoyed trips to other venues
• Felt there was too much form filling and over evaluation, preferring more hands on art making
• Difficult to stay committed when its exam time

outcomes for the gallery:
• Opportunities to work with young people positive for gallery - learnt lots about ourselves and what we offer - steep learning curve
• The Creative Consultants are starting to make a real impact at the gallery, especially in terms of bringing high profile artworks such as the Emin and Epstein to the gallery
• The curators and other professionals are taking notice of the groups input and listening and responding to their ideas
• As a result of the project the venue has discussed creating a new permanent youth curator post. This has not yet been developed, however, the Creative Consultants freelance co-ordinator is contracted to work until March 2006

changes from original proposal:
• The gallery found recruitment of the target ‘at risk’ group problematic within the timescale, and eventually recruited through local schools, attracting young people who were already enthusiastic about the arts
• Timescale - less structure. However we learnt you can’t accommodate everyone

success factors:
• Being flexible – young people need a structure / context for their work and freedom to direct the end results
• Learnt not to underestimate the time taken to recruit and bond a group together
• Project structure provided a great opportunity for a range of gallery staff to work with young people, many who usually have little contact with this age group
• Learnt that young people are ambitious and capable - no concessions made
• The mix of age groups and backgrounds works well – the Creative Consultants is now made up of 15 to 24 year olds and young people from diverse backgrounds. This mix could have been problematic, but results in a lively and supportive environment, and provides opinions from a wide range of young people, all facing and concerned with different issues

what next?
• Following the action-research project, the gallery has continued to invest in this area of work, securing funds from core budgets to offer an ongoing Creative Consultants programme linked to events / opportunities at MAG and other local and national venues
• The group have continued to meet and participate in a range of activities, including workshops for the public, using a current exhibition, working with the public programming curator to design and deliver the session
• The group is currently working on a DCMS funded national and regional strategic commissioning project which involves the young people borrowing artworks from the Tate’s collection to link with the collection at Manchester. The group have chosen a Tracy Emin textile and Jacob Epstiens ‘Rock Drill’ and are developing an interpretation tool to help visitors understand and look at the artworks
• We hope the consultants will in future be able to support more excluded young people to get involved
• The group is now a real mix of ages and backgrounds from MA students to school age students. By inviting other groups of young people to the gallery to trail their Interpretation tool, hopefully they will be able to spark interest with new members
• The Creative Consultants are funded until March 2006, the gallery will soon be looking for new funding to ensure the group can continue

More info about Creative Consultants from Katy McCall project coordinator
katymcall@hotmail.com
**case study**

**Young participators and curators at Zion Arts, Hulme, Manchester**

**partner organisations:**
Manchester Art Gallery, Cornerhouse

**location:**
Manchester

**young people:**
15 young people aged 14-16, recruited mostly from Moss Side and Hulme

**context:**
Zion Arts is an independent youth arts centre just outside Manchester city centre with an array of spaces and resources, including a fully functional gallery and exhibition space. Whilst other art forms have been well represented visual arts is still under developed, with very limited use of the venue’s gallery spaces and no dedicated staff. Zion is aiming to enhance the profile of visual arts and create a group of young people who will actively determine future projects / programming for the gallery spaces.

**en-vision research question:**
Why don’t young people visit galleries?
project proposal:
To attract young people to become involved in participatory visual arts, and work alongside resident visual artists to curate exhibitions and develop use of Zion’s galleries.

project aims:
To create a core group of young people who will actively determine and deliver future projects and programming for the gallery spaces.

summary of project activities:
• Themed participatory sessions with resident artists in Autumn and Spring term holidays to create new work for exhibition at Zion
• Exploration of the wider contemporary art scene and its relevance to young people (through contact with Manchester venues and participation in en-vision events / networks)
• Research into how other institutions / organisations approach their programming

time-scale: August 03 – Feb 04

summary of project outcomes (to date):
• Following a belated start due to illness / absence of staff at Zion, and a period of outreach, 15 young people were recruited to phase 1 of the project and participated in a week of day-long workshops in Autumn and Spring term holidays working alongside 2 visual artists
• The group were involved in a range of practical activities – making stretchers for a canvas, painting, sculpture, installation, and also had the opportunity to experience ‘the other side’ of being an artist, using log books, carrying out research, creating and curating an exhibition of work by themselves and the facilitating artist at Zion, organizing refreshments for the preview night and marketing the exhibition
• The project experienced staffing problems throughout and did not address its full aspirations within the lifetime of the pilot, though the project that took place offered an inspirational creative experience to a group of young people and resulted in a series of recommendations made to the venue about future development of the gallery space

developments and changes from original proposal:
• A researcher was commissioned to produce a consultation report making recommendations about how Zion might develop its visual arts programme / gallery space

learning outcomes - gallery / venue specific:
• That contact needs to be maintained with young people between projects if there is a gap in activities to maintain their interest.
• That a dedicated member of staff should ideally be employed to run the gallery and manage visual arts workshops
• That the current practice of booking the gallery spaces out to outside groups for non arts purposes is damaging to both the space itself and young people’s perceptions of the creative value of the gallery
• That visual arts needs to be assigned the status of other art forms (eg dance) within the organisation and visibly within the building
• That Zion youth arts centre has enormous advantage in its neighbourhood location, and in the fact that it is not an institution such as Lowry or Manchester Art Gallery, resulting in young people being more likely to feel at home
• The member of staff managing the project at Zion felt that in retrospect the organisation did not have the capacity to invest effectively in the en-vision pilot
• Meetings with Manchester venue partners and attendance at en-vision training events was felt to have been a valuable experience in learning how other galleries operate, the issues they face, and in providing opportunities for networking and sharing, although this was an area of work which could have been capitalised on much further
challenges:
• staffing problems – not being able to redirect much needed financial and staff resources to the project as a whole
• Keeping to the original proposed timings for the project

outcomes for young people:
• The group achieved much in a relatively short period – they learnt many practical skills and gained an insight into other professional skills required as professional artists, curators, project organisers and promoters

outcomes for the venue:
• The project manager felt that the most successful aspects for the gallery have been the method and results of the recruitment activity and the forming of a group of young people with a long term interest in influencing and directing the visual arts activity and exhibition programme at Zion

what next?
• During the en-vision pilot a review of Zion’s gallery space was carried out by the City Council on behalf of Zion, which, alongside the current organisational review, will be used to inform future development. (Bradley, C., 2004, @Zion Arts Gallery Development’)
• Zion are committed to creating a dedicated visual arts post and are keen to make links within the gallery sector to further develop this work
location:
Manchester

young people:
Mix of young people from socially excluded, culturally diverse, low income neighbourhoods from Greater Manchester

context:
Cornerhouse is an international centre for contemporary visual arts and the moving image. The organisation presents a year round programme of exhibitions, film screenings and education events across three galleries, three cinemas and two education spaces. Other facilities include a Café, Bar and Bookshop. Cornerhouse has undertaken a review of education provision within the organisation as part of the Stabilisation Strategy for Change, resulting in a new education department and strategy. One of the key aspects of the review identified the need to develop a new strand for the 14-18 age group. The en-vision action-research project formed the beginning part of an exploratory 3-year lottery funded programme named ‘LiveWire’, targeting young people aged 14-18.

en-vision research question:
How can a skills based project be applied to a new audience of young people including those who are socially excluded, culturally diverse and/or from low income neighbourhoods in Greater Manchester?

Cornerhouse wanted to find out how to access young people effectively, how to sustain a long term development, how to use the knowledge from this action research and apply it to the main programme.
**project proposal:**
To develop a pilot project of visual arts activity for 14-18 year olds across film, photography, installation, animation and audio through LiveWire. The projects aim to create a steering group of 15 young people who will then self manage larger visual arts, film or new media projects for a year.

**project aims:**
- Use taster sessions as a testing ground in assessing how Cornerhouse accesses young people
- Develop new audiences for Cornerhouse within the 14-18 age group
- Create steering group of young people who will direct LiveWire at Cornerhouse
- Work towards greater social inclusion
- Introduce young people to training / careers in the arts

**summary of activities:**
- To facilitate a series of taster sessions in Aug 2003 creating a LiveWire website and feeding into a launch event in Oct/Nov 2003 which will attract further young people, youth services, creative professionals and other user groups
- To facilitate three 8-week projects between Jan and Jul 2004 to develop the 14-18 audience at Cornerhouse and to develop the steering group. The project art-forms are animation, sound recording and editing and filmmaking
- These activities hope to encourage active participation and generate interest for a steering group of 10-15 young people who will self-manage two subsequent projects
- The first project will be devised and managed by the Youth Projects Officer, but will serve as an induction / training period for the steering group to manage the two following projects

**summary of outcomes:**
- LiveWire has developed mailing / emailing lists which include past participants, youth and community centres / groups / services etc
- LiveWire projects are well attended with very low drop out rates and are always over subscribed
- The LiveWire steering group were consolidated over four Summer Schools (Jul-Aug 04) and an 8-week music video making project. The steering group have devised their own 8-week website project working with a professional artist, a web design company and the Youth Projects Officer. The group have also helped prepare a successful First Light funding proposal
- We have been able to advertise and include more young people in underexposed (the under 18’s section of the ‘exposures’ student film festival held at Cornerhouse each year)
- Young people from LiveWire projects have attended careers masterclasses at exposures
- LiveWire has toured the ten authorities in Greater Manchester with a LiveWire filmmaking Roadshow targeting groups that have had little or no experience with filmmaking. The Roadshow produced a documentary and also a LiveWire ‘sting’; these were premiered at the Warrington Young people’s Film Festival. The Roadshow participants also took part in a live TV interview at The Lets Go Global studios in Old Trafford were the work and interview were streamed live online
- The projects, en-vision questionnaires and LiveWire steering group have informed future LiveWire projects in respect of planning and subject choices
- A LiveWire website and branding was developed with young people initially, this is currently being re-developed by the LiveWire steering group

**changes from original proposal:**
- Accreditation wasn’t given because of the complexity involved in many accreditation structures
- Young people didn’t manage one of the first three projects due to staff changes; however a steering group has recently been developed (please see above)
learning outcomes / success factors:
- Young people enjoy leading and making key decisions on their own projects. Young people feel a greater sense of ownership and responsibility when involved in a steering group
- It was only possible to set up a steering group after more workshops had taken place, establishing a core group of regular attenders
- Young people leaving school and college want more creative careers support and feel they are not getting it from school and college
- The young people working on the development of the LiveWire website are developing a careers section for the site which will include interviews of people within the creative industries. The website project is ongoing, with the young people taking responsibility for updating and creating new content
- The young people attending LiveWire projects were from all over Greater Manchester however the majority were from Manchester; more work is needed to attract young people from Greater Manchester
- The development of the new Cornerhouse Education Department and Strategy has been integral to the success of LiveWire

outcomes for young people:
- The young people enjoyed the taster sessions and have since attended LiveWire sessions
- Questionnaires – Many young people felt they did not know what was on offer to them within Galleries in Manchester
- Questionnaires – The young people were interested in participating in a wide range of projects and enthusiastic and confident about participating
- Questionnaires – Most young people felt that Galleries could have a wider appeal to young people within Manchester
- Questionnaires – Young people mostly felt that they could influence what goes on within galleries by participating in projects such as this one
- Some young people from the taster sessions now form part of the LiveWire steering group

outcomes for the gallery:
- Developed long-term strategies within Cornerhouse for LiveWire to use the galleries and cinemas as project spaces
- Integrate LiveWire projects with specific exhibition / cinema topics and use exhibiting artists as workshop leaders. For example a group of young pupils from an inner city school in Manchester participated in a LiveWire project with a Cornerhouse artist in residence. The young people worked with the Ghanian artist for a week on a sound recording project. The work they produced will be exhibited during the Step Up youth arts festival in July 2005
- Use a diverse range of artists to deliver workshops
- We are providing opportunity for young people to gain more knowledge of the creative industries through the LiveWire website and exposures masterclasses
- LiveWire has a core group of young people attending projects and informing the steering group
- We are reaching more young people as LiveWire develops and are reaching young people who would not usually attend a project in a gallery by doing outreach work.

challenges:
- Over ambitious with trying to establish a steering group from taster sessions. It is only now at this stage where LiveWire has regular attenders and has now formed a steering group
- We now have an Education Director, Sarah Perks and an Education Department. There has been two Youth Projects Officers, firstly Sarah Sayeed and then the current Youth Projects Officer Rebecca McKnight. Before and between the posts other Cornerhouse staff members have helped with LiveWire in addition to their workloads. This has had an impact in the communication aspects of the project
Such as facilitating a documentary filmmaking workshop at The Urban Music Event in Oldham in Nov 2004 and the LiveWire Filmmaking Roadshow

**what next?**

- Cornerhouse continues to develop LiveWire and a range of arts and New-Media projects / events for 14-18 year olds and has a number of young people that attend projects regularly with projects being filled to capacity. Cornerhouse Education Strategy targets 14-18 year olds across its programme of LiveWire projects and formal education programme Cinefile
- The LiveWire steering group successfully helped to secure funding from First Light to make four short films between June and December 2005. The films will be premiered at Cornerhouse during the exposures film festival in December 2005
- The website team continue to develop the site with the aim of launching it to the world in October 2005 in a grand opening at Cornerhouse

More information from Rebecca McKnight, Youth Projects Officer on 0161 200 1528
Or to be added to the LiveWire mail list contact marketing@cornerhouse.org
partners Cornerhouse, Zion Arts, Manchester Art Gallery

The 3 venues aimed to work together to support each other in delivering the pilots and to identify sustainable links between the venues and with other cultural providers and youth / community agencies within Manchester.

summary of project activities:
• Recruitment of Partnership Coordinator to support collaborative activities in light of identified capacity issues
• Mapping exercise of local arts / youth agencies identifying future collaborations with each other and other youth / arts organizations
• Seminar bringing together potential arts / youth partners in Manchester and showcasing project work

summary of outcomes:
• A part time Partnership Coordinator intended to coordinate the collaboration between the Manchester venues was recruited and based at Zion
• The Partnership Coordinator recruited and set up training / supported placements for 2 project assistants (young people aged between 18 – 21) and was involved in the initial stages of the project with young people at Zion
• Due to sickness and bereavement the Partnership Coordinator was absent for most of the period of the project, and was also unable to fulfill the collaborative aspects of the project which were considerably diminished
• The Manchester seminar was postponed
• The 2 young trainee assistants participated in cross institution training and supported LiveWire and Creative Consultants

learning outcomes:
• The period of activity was too short to achieve all goals and accommodate staffing issues. (en-vision in the North West was funded for 1 year only compared to 2 years in other regions. By the time that funding was approved, recruitment of the coordinator and initial training and / seminars had taken place, projects had only 3-4 months to happen. Partners felt panicked and ‘got on with projects in their own venues and forget about the wider picture’).
• Staff who designed en-vision in Manchester moved posts early on and recruitment of new staff (inevitably) impacted on the commitment to, and ability to support, the NW Partnership Coordinator post
• Partners felt that sharing responsibility for supporting the post was an ineffective arrangement and it was felt a lead organisation would have worked better
• Constant turnover of staff mean that relationships continually need to be renegotiated and re stated

what next?
• There has been some activity cross-over between Cornerhouse and Manchester Art Gallery projects, with a desire for more to happen
• Individual venues carried out action-research projects with little collaboration, though regular meetings were scheduled to inform each other of progress
• There has been some cross-institution dialogue and recognition of mutual priorities which all 3 organisations are keen to pick up on in future
partner organisations:
Nottingham Youth Service and Apt, a participatory arts programme working with at risk young people

location:
Nottingham

context:
Nottingham’s en-vision project builds on the N’Clusions Project (1998-2001) at the Castle Museum and Art Gallery – which aimed to engage young people in arts activities across Nottingham City – and ongoing work by Angel Row Gallery with Apt. This work has been project based rather than being fully embedded into the wider programme and has not incorporated other sites within the Museums Service. This project aimed to address the imbalance and to see if experience and knowledge of young people gained at Angel Row Gallery could be translated to other sites. Nottingham’s en-vision is two projects – one based at Angel Row Gallery and one at Nottingham Castle. We took this opportunity to experiment with different ways of working and each project developed very differently.

en-vision research question:
How can galleries embed a youth friendly culture and expertise through the practice of the whole organisation?
overall project proposal:

aims
• Explore with young people the barriers that prevent them engaging with museums, galleries and contemporary art
• Develop good practice in including young people in aspects of museums & galleries’ policy and programming in a sustainable way
• Create good working relationships between the partner organisations objectives
• Offer creative learning experiences which demystify galleries and visual art for young people and youth agencies (and visa versa), and which support young people’s personal, educational and vocational development
• Create structures and support which empower young people to become creative decision-makers within the service, and input into gallery programmes
• Implement a training programme to build awareness, confidence and skills amongst staff to embed this work within all aspects of operation
• Establish connections with local youth providers and explore the connection between the youth curriculum to ensure that future provision is embedded within local youth arts
• Identify how best to develop a ‘Youth Panel’ scheme to sustain young people’s input into future practices

summary of outcomes:
• Way in Way Out – a successful project which resulted in a DVD & booklet guide, created by young people as a result of gallery visits, meeting different staff and lots of discussion on contemporary art and galleries
• Wordz Out – a successful project with resulted in 8 short films about being young and African-Caribbean in Nottingham, made by young people, inspired by the photography of Horace Ove
• Apt provided ‘Working with Young People’ training for museums Front of House staff and the take-up and success rate of these was high
• ‘Beyond Marketing’, a seminar for regional and national youth / arts professionals sharing the experiences of these pilot projects

changes form original proposal:
• Original plan to run 3 projects at our three different gallery sites was reduced to 2, as the plan was felt to be too ambitious in the timescale and budget
• For both projects we narrowed the age range from the original 13-21 to 16-21. This decision was made when the projects were worked up in more detail and we decided that an older age range was more appropriate for the type of work we would be doing, and would potentially be of a more manageable age. With both projects this was the right decision to make
• The way in which we worked with our partners on this project, Apt and the Youth Service, changed from the original intention. The link with Apt became less relevant as 16 years is the top end of their remit and it was the bottom end of our revised age range. As we recruited young people through a range of agencies and contacts, the role of the youth service became almost redundant

success factors / recommendations:
• Shared control or negotiated control- design your project to allow the young people to take over responsibility of specific areas of the project
• Information – Make sure that you have consent for all images and project footage. Allow the young people the opportunity to write or help you write project descriptions, information about participants and any publicity information. Make sure that the young people are included in any press images if appropriate
• Communication – young people communicate mostly by text messaging and mobile phones. Agree with the young people how you will contact them throughout the project and how they will contact you. Young people generally do not think in the 9-5 time-scale
• Be aware of the different dynamics an established versus a new group can have on project activity and time
• If individuals are recruited to form a new group be aware that you may need to take on the role of group leader, which may bring a complex set of roles – mediator, negotiator, co ordinator etc. all of which need to be budgeted in as time
• Allow time for a group to form, gain trust and function as a collective
• Location, Location, Location! Perhaps on their terms - in their environment. Be innovative with the idea of utilising new non-arts spaces
• Programme your project to include leisure time (e.g., trip / visit, sports, music event)
• Select artists who are respected within the community you are targeting
• Use professionals, the aspiration, value, impact and credibility is higher

challenges:
• The projects succeeded at the expense of the partnerships. As the partners’ involvement became less relevant to the projects, it became easier for the museum & gallery service to continue alone in order to complete the project - but the potential value of working in a shared partnership was lost
• The Museums Service (with Apt) has developed a Partnership Policy, to improve the way in which it works with partners in future

See also individual project templates for Way in Way Out and Wordz Out

outcomes for the venue/s:
See individual project templates for Way in Way Out and Wordz Out

what next?
• The en-vision project has given Nottingham Museums and Galleries the opportunity to embark on exciting projects with young people and to prove that it has the capacity and ability to do so
• We wish to establish a consultative group of young people who can support us in museum and gallery developments (such as CCAN, the Centre for Contemporary Art Nottingham) from their perspective. We intend to draw upon the skills of the young people involved in these pilot projects in the first instance
• Although the partnerships did not turn out to be as fruitful as anticipated for all parties, we are aware of the issues to be rectified. As a result of these projects, we understand better the ways in which our partners work and how we can better engage and involve them in future
• We will continue our volunteer placement programme across the museums service and encourage applications from young people (over 18’s), particularly those not already attending a museum / heritage related course

See also individual project templates for Way in Way Out and Wordz Out
case study
Way In Way Out, Angel Row Gallery

location:
Nottingham

young people:
Nine 16-21 year olds, the majority of whom were recruited by the Angel Row Gallery access officer, through flyer advertising.

context:
Angel Row Gallery is the East Midlands' flagship venue for leading edge contemporary art and craft. It has a national reputation for its exhibitions programme and for its work in audience development and interpretation. The gallery’s history of work with young people is described above.
**project summary:**
The project aimed to gain a real insight into what barriers young people experience around visiting contemporary art. Working with artist, Ange Bartram, the group went behind the scenes at galleries in Nottingham, London and Birmingham. During the project young people met, interviewed and filmed staff, exhibitions and facilities and they developed a critical voice around what they liked and what they wanted to change about their gallery experience. The results of discussions, interviews and visual material gathered were translated into a DVD and booklet which encourages visitors and staff to question access in galleries from a new perspective.

**specific project aims:**
- Explore with young people, the barriers that prevent them engaging with museums, galleries and contemporary art
- Develop good practice in including young people in aspects of museums and galleries policy and programming in a sustainable way
- Create good working relationships between the partner organisations

**time-scale:**
The planning for the project took place over several months, but the contact time with the young people, once the group had been gathered, was just two weeks in summer.

**summary of activities and outcomes:**
Explore with young people, the barriers that prevent them engaging with museums, galleries and contemporary art:
- Young people (YP) visited Angel Row Gallery, Ikon in Birmingham, Saatchi Gallery in London and the studio of artist, Sutapa Biswas
- YP met key personnel for talks at those venues (with the exception of the Saatchi) and gained an understanding of the remits of galleries and the roles of the staff
- YP discussed contemporary art and galleries and gave their preference / dislikes and opinions about what would encourage them to visit
- YP's expectations were challenged
- YP identified the aspects they felt were key to engaging YP and designed a DVD guide and booklet to promote these
- Positive feedback from the YP through informal discussion and questionnaires which measured their knowledge and attitudes before and after the project

Develop good practice in including young people in aspects of museums and galleries policy and programming in a sustainable way:
- The young participants were involved in all the decision making on the project.
- YP made aware that their views were important to us
- YP were encouraged to question decisions made by venues
- YP were supported to fully participate in discussions
- Two of the YP were employed as explainers when a Lucy Orta installation was displayed in Market Square, Nottingham
- One of the YP took up a volunteer placement opportunity at Angel Row and has since been employed in an educational capacity on a Pre-Raphaelite project at Nottingham Castle
- YP from this and the Nottingham Castle Wordz Out project ran a joint mini-workshop / presentation at the en-vision training seminar, Leicester

Create good working relationships between the partner organisations:
- New partnerships were established with freelance staff, arts professionals in other galleries and young people
- The role of project partners was diminished when the age range was raised
- Despite a limited involvement by Apt in this project (for reasons explained), the Museums Service has a greater understanding of how the organisation works, and has since collaborated successfully on a couple of projects
Embedding a youth friendly culture:
• Participants feel that there is the potential for their voice to be recognised
• All participants will be targeted in any mailing regarding the development of a youth panel (combined with the participants on the Wordz Out project)
• The experience and knowledge staff have gained will go forward in the planning and promotion of future activities across NCMG as well as through the dissemination of the DVD
• Staff have increased their knowledge of other initiatives and approaches taken by other galleries in relation to access, marketing and programming
• Staff now have a thorough understanding of the policy-based considerations of working with young people which can be integrated into future projects – from duty of care and insurance, through to issues of consent
• The gallery now has a pool of interested young people who have already taken up opportunities for volunteer placements and employment for the gallery
• Staff now have a clearer understanding and realistic expectations of relevant partners and organisations, both within and beyond the city
• The DVD is a professional product containing evidence with which to advocate for the needs of young people to future stakeholders
• Training for front of house staff across the museums service, as previously described

outcomes for young people:
• New practical and technical skills
• Communication and discussion skills
• Analysing and interpreting the ‘messages’ sent out by staff and venues

Increased awareness of:
• The resources available at Angel Row Gallery
• Contemporary art, cultural venues in three different cities, how they work
• Own ideas around art through the inspiration of working with other artists
• How to empathise with the needs of a wide range of visitors, not just young people

Feedback from the young people was very positive;
• Individuals commented on the positives of meeting new people, making friendships and working as a group
• All the YP who attended the launch commented on how pleased and proud they were to share with friends, family, and people at the preview
• Attended for a mixture of reasons but all really enjoyed the visits to cities and galleries, and meeting staff in different galleries
• Individuals have subsequently extended their contact with the gallery through use of gallery office resources for study, help and advice from gallery staff, volunteer placement, two employed on a project

outcomes for partner organisations:
• See overall case study info

outcomes for the gallery:
• Non-education / access staff do not necessarily come into contact with project participants in their day to day work, so this was a chance for them to be more aware of the needs of young people and the logistics and the benefits of working closely with new audiences

See also overall case study information
what next?
• Distribution of Way In Way Out Booklet / DVD locally and nationally
• More in-depth guidelines that didn’t make it into the DVD are to be extracted from the project documentation and used for strategic planning

See also overall case study text
case study
Wordz Out
Nottingham Castle
Museum & Art Gallery

definition:
Nottingham

young people:
eleven young people aged 16-21 years and over fifty other young people aged 8-19yrs who supported the project as extras and interviewees. The majority of the group were recruited by the NCMG Outreach Officer and the Wordz Out Project Team through flyer advertising, personal contact, via advocates in the community and a recruitment event at the Castle.

context:
Nottingham Castle is a key heritage site within the East Midlands, combining heritage, collections and a vibrant temporary exhibition programme. It has a national reputation for its exhibitions programme and for its work in audience development and interpretation. As described in the overall projects context, The Castle has experience of projects work with young people, but is keen to explore ways of embedding this practice into policy and practice across the whole of NCMG.
**project summary: Wordz Out**

The project aimed to gain a real insight into what barriers and issues young African Caribbean people experienced living in Nottingham. The starting point was 'Pressure', an exhibition at Nottingham Castle of work by the leading black photographer and film maker Horace Ove. The young people also watched Horace Ove’s film ‘Pressure’ at the Broadway cinema. They also met Horace and discussed his – and their – experiences of being young and African Caribbean. From these inspirations the group worked with Marie Shaw the Nottingham Museums Outreach Officer, storyteller Panya Banjoko and film maker Jes Hill.

The film makers (young people) are Shekinah Griffith, Asha Banjoko, Amani Banjoko, Casman Banjoko, Laura Summers, Sarah McGoldrick, Ventrola Wilson, Kenisha Lowe and Shadrach Pennant

During the project young people met, interviewed and filmed a number of individuals and groups across the city and in Jamaica. They developed a critical voice around what they saw as the issues young black people faced and what they wanted to change about how they were perceived, including how Museums & Galleries could support this process. The results of the young people's exploration into film making and the creative words were seven films that reveal the diversity of Black talent, experiences and achievements in Nottingham. They show us that the black community is not one homogenous group but a mix of many people; Bajans, Jamaicans, Black British and mixed race.

**specific project aims:**

- Explore with young people, the barriers that prevent them engaging with museums, galleries and contemporary art
- Develop good practice by including young people in aspects of museums and galleries policy and programming in a sustainable way
- Create good working relationships between the partner organisations

**summary of activities:**

- Created a group of young people with diverse experiences and backgrounds and started relationships between the gallery and the participants, and amongst the participants themselves, which have been sustained (this was not a pre-existing group)
- Explored representation of black people using work of Jamaican photographer / film-maker, Horace Ove, as inspiration
- Developed the young people’s practical skills in filmmaking, acting, digital photography and the creative word in all of its forms
- Developed discussion and social skills amongst the group, within the community, with gallery staff and artists
- Horace gave YP tour of ‘Pressure’ exhibition.
- YP participated in post screen discussion of the film, ‘Pressure’, with Horace (Broadway cinema)
- YP toured Nottingham with Horace to give their perspective of Black heritage issues
- Visited Newstead Abbey to see how Black people from its history are represented
- Worked with film-maker and wordsmith to create 'Wordz Out' films representing YP’s views about Black heritage and culture
- Young people discovered how museums and art galleries and their staff operate
- Involved all gallery staff at Nottingham Castle and informed their approach to their work with regard to attracting and involving young people
- Encouraged participants to apply for a volunteer placement at Nottingham Castle
- Invited to preview Wordz Out at UCG cinema as part of NOW Contemporary Arts Festival
- The preview of the Wordz Out film created a high number of requests for copies and is now being used by social services, youth workers, schools, Black arts organisations – looking at Black issues, dual heritage, etc
• 200 copies distributed by request, further copies being produced to satisfy demand
• Additional showcasing of the film requested by Councillors, Social Services and Schools.
• 3 participants have presented the project to wider audiences (en-vision Seminar, community newspapers, BBC Blast, BBC Radio Nottingham interview, en-vision National Conference)

**time-scale:** April - October 2004 with the majority of contact with young people from May – October

**summary of project outcomes:**
Explore with young people, the barriers that prevent them engaging with museums, galleries and contemporary art:
• Young people (YP) visited the Pressure Exhibition at Nottingham Castle, Newstead Abbey, Broadway Cinema showing of Horace Ove’s films, The V&A in London and the home of artist and writer Ray Shell at Newstead Abbey
• YP met a number of key black artists, members of exhibition staff at Nottingham Castle as well as interviewing members of the wider community
• YP discussed issues young black people faced and explored whether these had changed since the time of the Black Power Movements and the Race Riots of the 1960s
• They were able to reflect on the value museums and galleries had in supporting or hindering these issues. They were able to provide critical analysis and observations on how museums and galleries could develop
• YP’s expectations of museum and galleries were challenged

Develop good practice in including young people in aspects of museums and galleries policy and programming in a sustainable way:
• The young participants were involved in all the decision making on the project
• YP made aware that their views were important to us

• One of the YP is currently developing a Young Roots bid with the support of NCMG Outreach Officer
• One YP has been a volunteer for the museum service over a period of 3 months
• YP from the Wordz Out and the Angel Row Gallery Way In Way Out project ran a joint mini-workshop / presentation at the en-vision training seminar, Leicester.
• Young people from the Wordz Out project will be running a workshop / presentation at the engage one day conference ‘Consult! In Manchester on 13th June 2005

Create good working relationships between the partner organisations:
See Way In Way Out

Embedding a youth friendly culture:
• Participants feel that there is the potential for their voice to be recognised
• All participants will be targeted in any mailing regarding the development of a youth panel (combined with the participants on the Way In, Way Out project)
• The experience and knowledge staff have gained will go forward in the planning and promotion of future activities across NCMG as well as through the dissemination of the films
• Staff have increased their knowledge and awareness of other initiatives and approaches in the sector to access, marketing and programming
• Staff now have a thorough understanding of the policy-based considerations of working with young people, as described in Way In Way Out
• Staff on a range of levels have experienced a positive relationship with young people and now have first hand experience to draw upon
• The gallery now has a pool of interested young people who have already taken up opportunities for volunteering and employment
• The Films are a professional product containing evidence with which to advocate for the needs of young people to future stakeholders
• Jes Hill (film maker) has provided two
training sessions on working with young people and film making for Museum & Gallery staff and local artists. There was a high take-up and satisfaction rate with these sessions and they will be continued.

**success factors:**
See overall case study

**challenges**
See overall case study

**outcomes for young people:**
Developed new skills in;
- Using technical equipment, digital / SLR cameras and video recorders, design and production processes and timetabling
- Recording and editing information, working within a professional recording studio
- Discussing and communicating information

Also;
- Development of confidence and self-esteem
- Enthusiasm for the arts and culture / heritage
- Became ‘informed’ museum visitors, able to positively critique exhibitions / interpretation
- Able to articulate their own stories / issues and appreciate those of other cultures
- Understanding their views are important to society

Increased awareness of;
- The resources available within Nottingham City Museums & Galleries
- Cultural venues in two cities and how they work
- Contemporary film making and music production
- Own ideas around art through the inspiration of working with other artists

Feedback from the young people was very positive;
- Individuals commented on the positives of social relationships and teamwork
- All the YP who attended the launch expressed intense pride
- Individuals have subsequently extended their contact with the gallery through use of resources, help and advice from staff, volunteer placement
- A quote from one YP “first museum experience, I thought museums were just photos, paintings, yes it’s given me a different idea of what museums can offer”

**outcomes for partner organisation’s:**
See overall case study

**outcomes for the gallery:**
See overall case study

**what next?**
- Distribution of Wordz Out Films including the additional documentary of the making of project ‘Views Behind the Wordz’ locally and nationally
- An additional showcasing of the film requested by Councillors, Social Services and Schools along with the preview of the documentary ‘Views behind the Wordz’
- Lessons learned will inform programme development

See also overall case study

More information from Jo Kemp at jok@ncmg.demon.co.uk
summary review of en-vision programme

Sheila Galloway and Julian Stanley, University of Warwick, en-vision research partners
Summary

The en-vision pilot programme prioritised young people who are in some way excluded or at risk of social exclusion, explicitly aiming to empower them through the activities generated within eight pilot projects. It sought to do much more than simply develop new audiences, and drew in a wide range of young people without depending on mainstream schools as the route to participants.

en-vision promoted an action-research approach which required project leaders and their partners to set out the questions which they wished to investigate, and encouraged risk-taking in how they went about that. Young people and adults were encouraged to feed back their reflections on the activities under way, to help shape the projects as they progressed.

The pilot projects produced much that was novel and exciting for young participants, project staff and their colleagues, as well as artists and others involved in the programme. The programme was an effective catalyst, enabling education officers, curators and other gallery staff to work alongside people from varied professional backgrounds as they explored new ways of working with young people.

The experience of en-vision provides fruitful ground for further development. Key aspects of the programme include:

• Some very successful partnerships developed within projects

• Over time it is possible for galleries to develop the role that a group of young people can play in the gallery. This role can include curatorial, marketing, educational, mentoring, research and creative tasks. The capacity of young people to take on and successfully carry through these tasks depends on their education, motivation and maturity, the length of time they have been involved with the gallery, the group dynamics, the character of the support they are provided with, the design of tasks which they are given and the response of the rest of the gallery staff

• Young participants value these activities for the social, intellectual, personal and vocational benefits that they believe they have gained

• Galleries value the alternative perspective given by these young people and the opportunity to improve their own understanding and responsiveness to this age group

• en-vision demonstrates successful outcomes in recruiting and retaining young people by projects where the gallery had a relationship with organisations with a track record of working with such young people in other ways, and also where the gallery itself had experience of working with such groups

• Equally, en-vision shows that galleries which had not previously worked in this way have, within the lifetime of the programme, achieved successful outcomes. These go beyond just learning lessons from ‘teething troubles’ and preparing the ground for future work

• The action research approach allowed for
early planning which yet remained flexible enough to accommodate the ideas of the young people recruited to the project. In some of these projects, much depended on the commitment and resilience of the project staff.

- There is some evidence that vulnerable or socially deprived or marginalized young people can be engaged in activities in galleries though there is as yet little evidence as to the impact of participation upon such youngsters on a longer timescale.

- There is some evidence from these projects that designed mixed groups which combine more capable and more vulnerable young people may permit the twin goals of extending the voice of young people in the work of galleries and increasing social inclusion.

The en-vision pilot programme was an initiative with high aspirations which gave rise to a series of projects which were themselves very complex. It set out a philosophy and core values and has sought to implement them in the real world. It required galleries to develop partnerships, formulate key research questions and work on a social inclusion agenda which in most cases meant breaking new ground. This called for professional commitment and hard work from project leaders who were prepared to take risks and explore new territory.

The case studies show how hurdles were overcome to make possible some notable successes and some quite unexpected outcomes. In looking to future development of such work, the experiences of the en-vision pilot projects deserve to be studied by all those who are concerned with what galleries can offer for and with young people.
en-vision toolkit
This section includes information and resources to help you develop your own work

It will be relevant to professionals from arts, heritage, youth and alternative education organisations working with young people

The information in this section will be housed on the en-vision website and will be updated and added to on an ongoing basis. The toolkit is designed so that you can easily download and replace updated sections to ensure that the information is current and personalised.

Contents
1. Useful contacts and websites
2. Useful sources of information
3. Useful reading and resources
4. TOP TIPS – Youth friendly recommendations from en-vision
5. Templates and Guidelines

Particular thanks for contributing to the samples and templates to:

City Arts, Nottingham for resources from their Apt youth arts programme

NCMG Nottingham City Museums and Galleries

WYAN Warwickshire Youth Arts Network
useful contacts and websites

government

www.dfes.gov.uk
www.lifelonglearning.co.uk
www.lsc.gov.uk
www.connexions.gov.uk
www.culture.gov.uk
www.cypu.gov.uk
www.ofsted.gov.uk
www.everychildmatters.gov.uk
www.inspiringlearningforall.gov.uk
www.acu.gov.uk
www.socialexclusionunit.gov.uk
www.youth-justice-board.gov.uk
www.crb.gov.uk

Department for Education and Skills
DfES – Lifelong Learning
Learning and Skills Councils
Connexions Service
Department for Culture Media and Sport
Children and Young People’s Unit
Office for Standards in Education (Ofsted)
Every Child Matters programme of reform
Inpiring Learning Framework
Active Community Unit
Social Exclusion Unit
Youth Justice Board for England and Wales (YJB)
Criminal records Bureau - police checking
procedures for artists and arts companies

arts

www.artscouncil.org.uk
www.creativepartnerships.com
www.artswork.demon.co.uk
www.voluntaryarts.org
www.yourcreativefuture.co.uk
www.ndaf.org
www.newaudiences.org.uk
www.dsc.org.uk
www.gulbenkian.org.uk
www.creative-exchange.org

Arts Council England
Creative Partnerships – Arts Council England and
Department for Culture Media and Sport arts and
schools programme
Artswork – national youth arts development agency
Voluntary Arts Network
Information about the UK Creative Industries
National disability arts forum promoting access to arts
New Audiences programme
Directory of Social Change
Calouste Gulbenkian Foundation promoting arts in
pupil referral and learning support units through
grant scheme and commissioning publications
Resource for practitioners working in arts and
social development

youth and arts

www.nyaw.co.uk
www.create-scotland.co.uk

National Youth Arts Wales (NYAW)
Youth Link Scotland’s (YLS) Create website
<table>
<thead>
<tr>
<th>URL</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.youth.ie/arts">www.youth.ie/arts</a></td>
<td>National Youth Council of Ireland (NYCI)</td>
</tr>
<tr>
<td><a href="http://www.youthmusic.org.uk">www.youthmusic.org.uk</a></td>
<td>National Foundation for Youth Music</td>
</tr>
<tr>
<td><a href="http://www.nayt.org.uk">www.nayt.org.uk</a></td>
<td>National Association of Youth Theatres</td>
</tr>
<tr>
<td><a href="http://www.a4offenders.org.uk">www.a4offenders.org.uk</a></td>
<td>Unit for Arts For Offenders promoting the role of the arts in criminal justice settings</td>
</tr>
<tr>
<td><a href="http://www.youtharts.org">www.youtharts.org</a></td>
<td>Youth Arts website</td>
</tr>
<tr>
<td><a href="http://www.youngncb.org.uk">www.youngncb.org.uk</a></td>
<td>Young people’s NCB website and network</td>
</tr>
<tr>
<td><a href="http://www.bbc.co.uk/blast">www.bbc.co.uk/blast</a></td>
<td>BBC BLAST – young people’s website</td>
</tr>
<tr>
<td><a href="http://www.engage.org">www.engage.org</a></td>
<td>engage – international professional body promoting education / access to the arts through gallery education Also host Gallery Finder database, identifying venues and resources nationally</td>
</tr>
<tr>
<td><a href="http://www.climg.org.uk">www.climg.org.uk</a></td>
<td>Campaign for Learning through Museums and Galleries</td>
</tr>
<tr>
<td><a href="http://www.gem.org.uk">www.gem.org.uk</a></td>
<td>Group for Education in Museums</td>
</tr>
<tr>
<td><a href="http://www.mla.gov.uk">www.mla.gov.uk</a></td>
<td>National body for museums, galleries and archives</td>
</tr>
<tr>
<td><a href="http://www.emmlac.org.uk">www.emmlac.org.uk</a></td>
<td>East Midlands (museums, galleries and archives)</td>
</tr>
<tr>
<td><a href="http://www.eemlac.org.uk">www.eemlac.org.uk</a></td>
<td>East England</td>
</tr>
<tr>
<td><a href="http://www.mlawestmidlands.org.uk">www.mlawestmidlands.org.uk</a></td>
<td>West Midlands</td>
</tr>
<tr>
<td><a href="http://www.nemlac.org.uk">www.nemlac.org.uk</a></td>
<td>North East</td>
</tr>
<tr>
<td><a href="http://www.mlanw.co.uk">www.mlanw.co.uk</a></td>
<td>North West</td>
</tr>
<tr>
<td><a href="http://www.semlac.org.uk">www.semlac.org.uk</a></td>
<td>South East</td>
</tr>
<tr>
<td><a href="http://www.swmlac.org.uk">www.swmlac.org.uk</a></td>
<td>South West</td>
</tr>
<tr>
<td><a href="http://www.ymlac.org.uk">www.ymlac.org.uk</a></td>
<td>Yorkshire</td>
</tr>
<tr>
<td><a href="http://www.almlondon.org.uk">www.almlondon.org.uk</a></td>
<td>Archives, libraries, museums, London</td>
</tr>
</tbody>
</table>

**museums and galleries**

<table>
<thead>
<tr>
<th>URL</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.engage.org">www.engage.org</a></td>
<td>engage – international professional body promoting education / access to the arts through gallery education Also host Gallery Finder database, identifying venues and resources nationally</td>
</tr>
<tr>
<td><a href="http://www.climg.org.uk">www.climg.org.uk</a></td>
<td>Campaign for Learning through Museums and Galleries</td>
</tr>
<tr>
<td><a href="http://www.gem.org.uk">www.gem.org.uk</a></td>
<td>Group for Education in Museums</td>
</tr>
<tr>
<td><a href="http://www.mla.gov.uk">www.mla.gov.uk</a></td>
<td>National body for museums, galleries and archives</td>
</tr>
<tr>
<td><a href="http://www.emmlac.org.uk">www.emmlac.org.uk</a></td>
<td>East Midlands (museums, galleries and archives)</td>
</tr>
<tr>
<td><a href="http://www.eemlac.org.uk">www.eemlac.org.uk</a></td>
<td>East England</td>
</tr>
<tr>
<td><a href="http://www.mlawestmidlands.org.uk">www.mlawestmidlands.org.uk</a></td>
<td>West Midlands</td>
</tr>
<tr>
<td><a href="http://www.nemlac.org.uk">www.nemlac.org.uk</a></td>
<td>North East</td>
</tr>
<tr>
<td><a href="http://www.mlanw.co.uk">www.mlanw.co.uk</a></td>
<td>North West</td>
</tr>
<tr>
<td><a href="http://www.semlac.org.uk">www.semlac.org.uk</a></td>
<td>South East</td>
</tr>
<tr>
<td><a href="http://www.swmlac.org.uk">www.swmlac.org.uk</a></td>
<td>South West</td>
</tr>
<tr>
<td><a href="http://www.ymlac.org.uk">www.ymlac.org.uk</a></td>
<td>Yorkshire</td>
</tr>
<tr>
<td><a href="http://www.almlondon.org.uk">www.almlondon.org.uk</a></td>
<td>Archives, libraries, museums, London</td>
</tr>
</tbody>
</table>

**young people and galleries**

<table>
<thead>
<tr>
<th>URL</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.en-vision@engage.org">www.en-vision@engage.org</a></td>
<td>en-vision, engage’s action-research programme supporting the development of practice with young people outside formal mainstream education</td>
</tr>
<tr>
<td><a href="http://www.youngpeopleandmuseums.org.uk">www.youngpeopleandmuseums.org.uk</a></td>
<td>Initiative promoting young people’s participation in museum and gallery projects</td>
</tr>
<tr>
<td><a href="http://www.subcultures.org.uk">www.subcultures.org.uk</a></td>
<td>Young people’s culture website for warwickshire</td>
</tr>
<tr>
<td><a href="http://www.hlf.org.uk">www.hlf.org.uk</a></td>
<td>Heritage Lottery Fund. Run Young Roots programme – funding for youth/heritage projects</td>
</tr>
<tr>
<td><a href="http://www.museumfever.org.uk">www.museumfever.org.uk</a></td>
<td>Museum Fever project</td>
</tr>
<tr>
<td><a href="http://www.raw.canvas@tate.org.uk">www.raw.canvas@tate.org.uk</a></td>
<td>Tate Modern youth programme</td>
</tr>
</tbody>
</table>

**youth**

<table>
<thead>
<tr>
<th>URL</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.nya.org.uk">www.nya.org.uk</a></td>
<td>National Youth Agency</td>
</tr>
<tr>
<td><a href="http://www.ukyouth.org">www.ukyouth.org</a></td>
<td>UK Youth – organisation promoting non-formal education programmes</td>
</tr>
</tbody>
</table>
www.youthcymru.org.uk  National Welsh Youth Organisation
www.youthlink.co.uk  Youth Link Scotland promoting young people's development through the arts
www.carnegie-youth.org.uk  Carnegie Young People's Initiative
www.princes-trust.org.uk  Princes Trust Charity. Provides number of initiatives to help young people overcome barriers and realise their potential, including business mentoring and financial assistance for 14 – 30 age group

www.bytc.org.uk  British Youth Council
www.savethechildren.org.uk  Save The Children
www.jrf.org.uk  Joseph Rowntree Foundation
www.biglotteryfund.org.uk  Big Lottery Fund

education

www.niace.org.uk  National Institute for Adult Continuing Education
www.prus.org.uk  National Organisation for Pupil Referral Units
www.aliss.org.uk  Artists Learning, Information and Support Service West Midlands

www.art-works.org.uk  Artworks Awards Scheme for schools
www.nsead.org  National Association for Education in Art and Design
www.nfer.ac.uk  National Foundation for Educational Research
www.specialistschools.org.uk  Specialist Schools website
www.create-net.org  Website sharing research findings of Cape Uk Arts Education Agency

duty of care

www.nspcc.org.uk  National Society for Protection of Cruelty toChildren
www.crb.gov.uk  Criminal Records Bureau (disclosures)
www.disclosure.gov.uk  Disclosure policies
www.doh.gov.uk/scg/childprotect  Department of Health's website which includes a practical guide to The Protection of Children Act

young people’s participation and rights

www.carnegie-youth.org.uk  Carnegie Young People's Initiative
www.changemakers.org.uk  Host PWNE Participation Workers network
www.nya.org.uk/hearbyright  National charity promoting young people- led action
www.ncb.org.uk  NYA Hear by Right website
www.childrenssociety.org.uk  National Children’s Bureau
www.bytc.org.uk  Childrens Society charity
www.scfuk.org.uk  British Youth Council
www.crights.org.uk  Save the Children charity
www.crights.org.uk  Children’s Rights Alliance
www.article12.com  Children’s Rights Alliance Article 12 Group
2 useful sources of information

arts, galleries and young people

**www.engage.org** engage website provides information, resources, toolkits, case studies, research, opportunities, training, access to network around gallery education and access. Host of Gallery Finder, a database for teachers/educators identifying gallery and museum venues nationally and highlighting what they can offer. and …

**en-vision@engage.org** en-vision – engage’s action-research programme supporting the development of practice with young people aged 14-21 outside formal mainstream education, through action-research, training, seminars, networking, creation of resources and dissemination.

**www.youngpeopleandmuseums.co.uk** Opening the Doors initiative promoting young people’s access to museums and galleries. Useful resource for working with young people in museums and galleries – Project case studies, good practice advice, information about Opening the Doors projects, training, contacts etc.

**www.artswork.org.uk** Artswork, an independent national youth arts development agency. Upstart Youth Arts Directory, 2005 - contacts, funding sources, etc. Artsplan, a series of guidelines, publications and training packages on work with young people. Also produce Upstart, 100 per cent youth arts, which features case studies and information.

**www.artscouncil.org.uk** Arts Council England. Recent policy, initiatives, research and arts education projects, publications and grant opportunities.

**www.mla.gov.uk** MLA, national strategic body representing Museums Archives and Libraries. Recent policy, initiatives, campaigns, project reports, publications and grant opportunities within museum and gallery sector. Also see regional museums, libraries and archives councils websites (listed under useful websites).

**www.clmg.org.uk** Campaign for Learning in Museums and Galleries. Website provides information about arts and heritage education projects, reports and publications.

**www.newaudiences.org.uk** Resource created from Arts Council England New Audiences Programme 1998-2003 - designed to promote innovative approaches to encourage as many people as possible from all backgrounds and walks of life to participate in and benefit from the arts. Resources, research reports, case studies and good practice guidelines.


**www.dsc.org.uk** Directory of Social Change - information and training provider to the arts and heritage sector.

young people

**www.nya.org.uk** National Youth Agency for policy, information, publications, guidelines and resources related to youth work nationally. Also see

**www.nya.org.uk/hearbyright** for NYA website devoted to Hear by Right standards and resources supporting young people’s
involvement in decision making.

www.biglotteryfund.org.uk Big Lottery Fund. Includes guidelines for professionals in particular, supporting young people's active participation and decision-making.

education

www.aliss.org.uk Artists Learning and Information Support Service. Range of information / resources, including Looking Glass termly magazine with 1 page devoted to news from a relevant 2 year project called the Arts Included specifically about work in PRU's and LSU's. Meetings are also held termly and are open to anyone with an interest.

www.prus.org.uk Useful information about PRU's, and downloadable/links to key reports and publications.

www.qca.org.uk/artsalive/index.html ARTSalive! Resource for schools and teachers. Outcome of Qualifications and Curriculum Authority curriculum development project set up to identify ways in which the contribution of the arts to pupil's education can be maximised. Includes case studies and research reports.


www.vtc.ngfl.gov.uk Virtual Teacher Centre. Art and Design subject area provides information and resources.

www.arts.ufl.edu/art/rt_room/index.html American website offering arts resources for teachers.

www.capeuk.org.uk CAPE UK – Creative Arts Partnerships in Education – is an ongoing action-research programme aiming to develop contexts for learning which enable young people to develop their creative capacities and to research the factors which lead to success. Work essentially with schools in the Leeds and Manchester conurbations to explore new ways of approaching the curriculum, but also work in informal contexts, particularly targeting young people experiencing exclusion.

www.create-net.org Link to create-net, a website which shares research findings of CAPE and partners in London and Manchester around creativity and social inclusion.

duty of care

www.nspcc.org.uk NSPCC. For information about child protection, duty of care polices, procedures and guidelines, and publications.


social inclusion

www.socialexclusion.gov.uk Publications on a range of issues relevant to issues facing young people- truancy and exclusion, pregnancy, drugs, offending, living in local authority care.
3 useful reading and resources

arts, galleries and young people

There is a wealth of new work taking place to develop and support engagement with young people in galleries. Time spent looking at examples of practice, research, talking to people already involved will save you headaches later.

toolkits and guidelines

Culture and Learning: creating arts and heritage education projects, guidance from Arts Council England and Heritage Lottery Fund, 2002. Designed to support the delivery of projects through conception, planning, delivery and evaluation, download from or copies from www.teachernet.gov.uk/growingschools/resources or copies from enquire@hlf.org.uk

Guidelines to Successfully Working with Young People, Suzanne Rider, available through the Opening the Doors website www.youngpeopleandmuseums.org.uk

Don’t Leave Me Out resource pack, South East Museums, Libraries and Archives council, awareness raising resource pack raising awareness about exclusion issues faced by young people with disabilities www.semlac.org.uk

Making Connections; including young people, 2003. Toolkit developed to support a CPD (Continuing Professional Development) programme run by engage offering information designed specifically to support early career gallery educators, downloadable at www.engage.org


research reports


16:26> ART, engage International Conference 2001 Transcript. info@engage.org


Ask the Audience – Evaluating Resources and Activities with Visitors to Museums. Copies from Rhiannon Johns, Learning and Access Support Officer, West Midlands Regional Museums Council, johns@wm-museums.co.uk


L2YP: Listening to Young People, Steve Little for Q Arts and The National Children’s Bureau, 2002, www.q-arts.co.uk


Opening the Doors, Museums and Young People, 2004, Suzanne Rider
Museums and Young People, Suzanne Rider

The Workers Guide to the Young Promoters Scheme (aimed at youth workers)
The Young Persons Guide to the Young Promoters Scheme (aimed at young people), Lancashire Young Promoters Scheme guides aimed at, and. Both can be obtained for a small charge from www.communityfutures.org.uk or email spoton@communityfutures.org.uk

Arts Council New Audiences Programme project and research reports. See in particular: Essential Audiences: Beyond The Page, August 25, 2003. (Essential Audiences is a partnership between Arts Council New Audiences Programme and Arts Professional Magazine). This edition features initiatives targeting young people
www.newaudiences.org.uk, go to Essential Audiences heading and search young people category. See in particular:
Not Another School Trip – My Own Choice
Subculture – A Journey Underground

The Arts and Young People: A New Audiences Programme, Yorkshire Arts.
info@yarts.co.uk, 01924 455555

Scratch: Evaluation Report, Kate Fowle, 1999, South East Arts Board,
info@seab.co.uk, 01892 507200

engaging with young people
toolkits and guidelines

Youth Arts Toolkit with a range of resources and guidance related to setting up and improving quality youth work (e.g. risk assessment, child protection, fundraising, consent forms), £10 available from Lynne MacKinness, WYAC, lynne@wyac.org.uk tel. 01926 450 156

Artsplan guides:
Using the arts to work with young people at risk, Virginia Haworth-Galt.

Access all areas: disability and youth arts, Michelle Taylor

Developing culturally diverse youth arts projects, Hatim Qureshi and Claire Wilkins

Using the arts with juvenile and young offenders, Vince Atwood

Using the arts with young refugees and asylum seekers, Stella Barnes

Guidelines published by Artswork, available for small fee www.artswork.org.uk

Get sorted: How to ...get organised, sort the budget and funding for your youth arts project! Ruth J ones, £9.50 plus p&p www.artswork.org.uk


Developing youth activities programmes: Issues to consider, 2003, Big Lottery Fund, downloadable via www.biglotteryfund.org.uk or email e&r@biglotteryfund.org.uk

Quality Work with Young People, J ohn Huskins, 1996, available from author at J ohn Huskins, 3 Somerset Street, Kingsdown, Bristol BS2 8NB

From Disaffection to Social Inclusion, J ohn Huskins, 1998, available from author at J ohn Huskins, 3 Somerset Street, Kingsdown, Bristol BS2 8NB

publications


government policy

Every Child Matters: Change for Children, Government green paper, 2004. Outlines radical reform of the delivery of services for young people designed to promote the well being of children and young people from birth to 19. Highlights that young people and families should be involved in developing services which affect. www.everychildmatters.gov.uk

14-19 Education and Skills - white paper, 2005, government proposals for the radical reform of the 14 - 19 education - the curriculum, assessments and ranges of opportunities available, designed to ‘encourage young people to stay in education until at least 18 and deliver this through a system which is tailor made to the individual’. www.dfes.gov.uk

Connexions: The best start in life for every young person, 2001.Sets out the government’s vision of the help, support and guidance to be made available to all teenagers through the new universal Connexions service. Free. DfES publications, free, www.connexions.gov.uk


PRU’s (Pupil Referral Units) and LSU’s (Learning Support Units)
toolkits and guidelines

Running and Arts Project in a Pupil Referral Unit, Neil Finbow and Sharon Wilson, Integrated Support Service Basildon. Booklet and DVD from a presentation made at the National Conference on Pupil Referral Units, 2004. Contact nfinbow@iss.essex.sch.uk. Step by step guide to applying for funds and developing a project from a teachers perspective.

research reports


Makes the case for the value of the arts in pupil referral units and in-school learning support units drawing from presentations and case studies from the conference and making reference to the national context

project reports

Creating Chances: Arts Interventions in Pupil Referral Units and Learning Support Units, Richard Ings, 2004, Calouste Gulbenkian Foundation, £6.00
Available from orders@centralbooks.com or 0845 458 9911, ISBN 1903080010

Explores impact of recent creative projects in 12 centres around England which benefited from First Time Projects funding available through Calouste Gulbenkian Foundation and Arts Council England

Breaking the Cycle of Failure: the arts and inclusion: examining the impact of arts activity on young people attending pupil referral units in Doncaster, Elaine Hirst and Duncan Robertshaw, 2003, DARTS (Doncaster Community Arts)

www.en-vision@engage.org

policy


awards and accreditation (schools)

www.art-works.org.uk
Artworks Awards Scheme, including Children’s Art Day

www.artscouncil.org.uk/artsmark
Arts Council Arts Mark scheme

www.artsawardregister@artscouncil.org.uk
Register address for interest in new Young People’s Arts Award currently being piloted and due for national launch in Autumn 2005

www.community.barclays.co.uk/newfutures
Barclays New Futures education sponsorship/awards to schools scheme run in collaboration with Community Service Volunteers
participation, active involvement and consultation

toolkits and guidelines

Hear by Right Pack, 2003, including book, poster CD Rom, planning templates, impact of change template, £10 plus p&p
Act by Right – accredited workbook designed to take you through a journey to develop the knowledge and skills for young people to be actively involved in promoting change, accredited by ASDAN, £25 plus p&p
All sales@nya.org.uk or most of the information is downloadable
www.nya.org.uk/hearbyright

Mapping and planning template – designed to enable organisations to evaluate and plan their organisations activity in involving young people at 3 levels, using the 7 standards for organisational change proposed by Hear by Right
Impact of change template – tool to record examples of what has changed and how it has been achieved
Involving children and young people – approaches, NYA briefing paper
Involving children and young people – where to find out more, NYA briefing paper, including definitions and models, policy context, useful resources, relevant organisations and resources
ALL downloadable
www.nya.org.uk/hearbyright

Participation: Spice It Up. Practical Tools for Engaging children and Young People in Planning and Consultation, dynamix@seriousfun.demon.co.uk

Engaging young people in evaluation and consultation, 2003, research summary Steve Browning and full report Madeleine Swords for New Opportunities Fund, downloadable via www.nof.org.uk or e&r@biglotteryfund.org.uk


Children are service users too: a guide to consulting children and young people, Save the Children publications, £3.95, practical guide for organisations planning to consult with children and young people, including checklists and activities differentiated by age. Available from Plymbridge Distributors on 01752 202301 or orders@plymbridge.com

What does participation mean?, briefing explaining the concept of participation using the participation ladder, a model developed by Hart (1992) which identifies eight levels of participation in young people’s projects, downloadable at www.developingcitizenship.org.uk/pdfs/Participation.pdf


Children are Service Users Too; A guide to consulting children and young people, Lina Fajerman and Phil Treseder, Save the Children, 2000, tel. 020 7703 5400

social impact and inclusion

research reports


See www.artsusa.org/education/youth.html for both of the above.


policy


Count Me In: the Dimensions of Social Inclusion through Culture, Media and Sport, Leeds Metropolitan University for the DCMS, 2002 www.culture.gov.uk


publications

Mailout – Arts and Social Inclusion Special Issue funded by New Audiences programme, April 2003. Feature on arts and young offenders. Download from the Mailout website www.e-mailout.org/socinclusion.htm

Including Museums: perspectives on museums, galleries and social inclusion: a framework for reflecting on and engaging with fundamental issues and questions raised by the inclusion agenda, 2001, www.le.ac.uk

Use or Ornament? The Social Impact of Participation in Arts Programmes, Francois Matarasso, Stroud, Comedia, 1997 or Leicester University Bookshop, 0116 252 3456 www.le.ac.uk/museumsstudies/

project reports


evaluation
toolkits and guidelines


Inspiring Learning Framework, Inspiring Learning for All has been designed to improve services in museums, libraries and archives, and in particular learning opportunities and provide a generic system to measure the impact of the learning. www.inspiringlearningforall.gov.uk

publications

Engaging young people in evaluation and consultation, 2003, research summary Steve Browning and full report Madeleine Swords for New Opportunities Fund, downloadable via www.nof.org.uk or e&r@biglotteryfund.org.uk


duty of care
toolkits and guidelines

Keeping Arts Safe, 2003, Arts Council England in collaboration with NSPCC.


Stopcheck and Prawfusal: A step by step guide for organisations for safe-guarding children (developing child protection policies and procedures), send A4 SAE with 2 first class stamps to NSPCC Publications and Info Unit, Weston House, 42 Curtain Road, London EC2A BNH


The Criminal Records Bureau – an executive agency of the Home Office – has been set up to help organisations make safer recruitment decisions through its Disclosure service www.crb.gov.uk

partnerships


Developing partnership agreements Five degrees of partnership Developing skills for partnership working Range of guidelines available on local government website to help develop successful partnerships www.lgpartnerships.com/resources, plus links to other online resources supporting partnerships.
**magazines**

Looking Glass. Termly magazine produced by ALISS, Artists Learning and Information Support Service, with space devoted to work in PRU’s and LSU’s.
[www.aliss.org.uk](http://www.aliss.org.uk)

Upstart 100% Youth Arts. Quarterly Youth Arts magazine, edited by Artswork.
[upstart@artwork.demon.co.uk](mailto:upstart@artwork.demon.co.uk)

Mailout - Participatory Arts Magazine
[www.e-mailout.org](http://www.e-mailout.org)

Making Connexions, Monthly Newsletter for Connexions initiative
[connexions.editor@dfes.gov.uk](mailto:connexions.editor@dfes.gov.uk)

Young People Now, weekly National Youth Agency magazine for organisations working with young people
[www.ypnmagazine.com](http://www.ypnmagazine.com)

**funding sources**

See en-vision website for updated funding lists of funding opportunities
[en-vision@engage.org](mailto:en-vision@engage.org)

Campaign for Learning through Museums and Galleries [www.clmg.org.uk](http://www.clmg.org.uk) has a good fundraising section

UPSTART Directory has a section on funding sources and advice on applications
UPSTART Youth Arts Directory, Jonathan Keane for Artswork, 2005, £19.50 plus £2.25 p&p,
[www.artwork.org.uk](http://www.artwork.org.uk)

See also:

Government Grants
[www.volcomgrants.org.uk](http://www.volcomgrants.org.uk)

Regional Museums, Libraries and Archives Council websites
(see useful websites section)
TOP TIPS - on creating a youth friendly organisational culture

• For organisational learning and ultimately change to take place strong management support is crucial. This was best secured within en-vision pilots where it was formally built into project activities (e.g. either through direct managerial involvement in the project or through presentations to senior management at key intervals)
• Involve staff from different departments in shared training and planning – very effective at bonding, challenging practice and developing a shared mission
• The design of the project at all stages is key – involve your colleagues before, during and at the celebration of your project for the widest possible organizational impact. And by involve I don’t mean invites to events – make sure they have a role
• One project which experienced complete staff changes maintained continuity of the work as the concept of the work was sufficiently known to and valued by the organisation as a whole
• Make sure that your work doesn’t stand in isolation but that it feeds organisational practice and policy
• The project team approach makes sure that the work continues if you disappear tomorrow
• Sustained development within galleries is jeopardised by a ‘dependency on short-term, part-time freelance staff who do not have the status, power or knowledge of the organisation to impact on future strategy’
• Don’t rely on freelance artists/facilitators to carry out the work if you want it to be embedded into organisational strategy – unless freelance staff are adequately supported and respected within the organisation?
• Involving staff across departments/roles at relevant points was an effective way of developing empathy, understanding and breaking down fear of young people, particularly for staff who do not come into contact with young people in their work
• Don’t forget to make sure your colleagues witness those ‘feel good’ moments – when none of us can help but be moved by a celebration of some fantastic achievement by a young person – or yourself for that matter
• Be prepared to take risks
• Our ‘young people friendly’ exhibition was ‘actually audience friendly’. Everyone loved it. Is there such a clash of tastes and interests as we all imagine?
• Be ambitious but be realistic – change is a series of steps – be purposeful and review / record your progress to make sure you can see the difference no matter how slow
• Inter-professional learning was felt to be very valuable – either through working alongside a partner organisation and sharing delivery or through shared training, planning and visioning activities
• Build staff training into new work – for yourself and others

TOP TIPS - on sustainability

• en-vision projects created the following legacies – new duty of care and health and safety policy; new staff skills and knowledge; new organizational policy, strategy and skills; increased organizational commitment to young people; young people’s steering group; ongoing young people’s consultants group; new guidelines;
new partnerships; new training model; new interpretation tools for other young people; new young recruits as volunteers, mentors, advocates and workers; creative products and outcomes to champion the cause with colleagues, decision-makers, policy-makers and other young people; new provision and opportunities for young people

• You could sustain a dialogue with young people through a newsletter, website, partnerships, through events or invites, volunteer programme etc.
• Make practical links during the project to agencies that can offer additional opportunities to participants during and after the life of the project
• Maybe you could involve an agency who are able to sustain their contact with young people in the delivery of your work – don’t expect just to signpost and that young people will be confident to follow up on this
• Our ultimate aim is on-going dialogue with young people and subcultures (website – see Royal Pump Rooms Case Study) offers one forum for such a dialogue
• The website is also a great way of maintaining public feedback
• Surely the best legacy is making sure that your work continues to produce genuine benefits for young people – new skills, learning, personal achievements and opportunities?

TOP TIPS – on tackling barriers to participation in galleries

• Ask and involve young people
• Ask and involve the gatekeepers – those who work with young people or who are in their sphere of influence (parents, guardians etc)
• Advocacy with ‘gatekeepers’ (e.g. see Ikon case study) may be a more effective approach where their support is vital to making links with young people
• Think about what barriers you are up against from the onset – is it the image of your organisation, is it staff skills or attitudes, is it lack of contacts, is it the relevance of the programme and the space itself, is there potential for work with young people to influence the culture of your gallery – or do you need to carry out discreet self-contained activity at this stage? The approach should be very specific to each set of circumstances
• Don’t forget the reality before you start to think about promising youth-friendly venues to young people – be honest and realistic
• Some immediate barriers to participation are in your control – basic comfort is a top priority, e.g. food / refreshments / transport / welcoming informal environment for young people to meet in – find ways they can make their own mark on the space. Consider the smallest of details such as lighting (sometimes disorientating within exhibition spaces and not appropriate to group work)
• Use icebreaker and team building activities and games
• Where possible have a variety of levels of participation and different roles that young people can play within a group situation to build on individual strengths and needs
• Ensure that all staff who come into contact with young people are fully briefed, youth-friendly and do not jeopardise your work. Involve / introduce front-of-house staff and / or caretakers
• Peer support is an invaluable way of encouraging participation and supporting individuals
• Young people make the best advocates for peers

engaging with young people

Working with young people, and ‘at risk’ or ‘hard to reach’ young people in particular, demands a more flexible approach – young people in general lead chaotic lives, but with particular groups, levels of motivation may be low, participants may be experiencing a range of difficult life circumstances and your expectations need to be planned to accommodate these. Here are some important things to think about:
**TOP TIPS on – engaging with ‘hard to reach’ and ‘at risk’ young people**

- Partnership, partnership, partnership – the en-vision partners who successfully engaged hard to reach young people did so through current or past strong relationships with partners in youth, social and healthcare, or alternative education.
- Be realistic about timescales – it can take many months to build up contacts.
- Be realistic about your own skills and experience – work with less challenging groups first to build your confidence, knowledge and expertise. In many instances these young people can then help plan, recruit and support more challenging individuals.
- Be realistic about what you want to achieve – remember that your first task will be about developing a relationship, and may be about developing the willingness to take part.
- A mix of young people from different backgrounds has worked well on a number of en-vision projects – the more confident and older age group providing excellent support for younger or more vulnerable individuals.
- Enlisting young people’s help as mentors to peers worked well.
- Continuity of staff and regular contact with young people is essential – for the young people’s security, and to build a relationship with you. Don’t expect young people to identify with you if you only met them at the start.

**TOP TIPS – on dealing with challenging behaviour**

- Establish ground rules or an agreement with the young people about how you will work together and make sure everyone agrees to / signs this (this can done through games, informal and fun group exercises). Decide with the group the consequences of breaking ground rules and be consistent and clear in your response, particularly if working within a team situation. Enlist the young people’s support in monitoring this and ‘policing’ each other.
- Get training for yourself or artists and facilitators – via your local youth service?
- Work in partnership with other agencies with specific expertise. Plan the work together in detail which may seem unnecessary but will often highlight pitfalls and potential challenges.
- Make sure artists / people you employ have the appropriate attitude, expertise, training and that they fulfil legal requirements.
- Make sure they are fully supported.
- Always carry out a risk assessment as part of your planning – it’s good practice and will help you identify potential problems.

**TOP TIPS – on sharing of information / confidentiality and marketing**

- Inform yourself about the group, but be respectful and professional – only share information on a need-to know basis.
- Make sure you have written consent for any photographs / images taken of the young people from the participants and their parents / guardians. Use these only for the purposes you specifically agree with young people.
- Be respectful about how you name and market projects, and how young people are represented. Young people do not often identify with or are proud of the labels they are given. Remember that information / publicity often has a long circulation and do not label young people in a way that they may regret in years to come if not right now.
- Ask the young people how they want to be represented on publicity etc.
- Have a written policy and agreement that you share with partners in advance of in any partnership work – they may not have the same approach and you may find the young people are represented in a way that they would not have chosen, e.g. on fliers or in publicity.
TOP TIPS - on recruitment and retention

- Voluntary participation can be more successful at sustaining involvement (as opposed to participating as a pre-existing group)
- You may need to enlist help to recruit to tackle a credibility issue if your organisation is new to this - project partners found partner organisations, artists and young people very good at championing the cause!
- Other methods that worked are; face to face traditional outreach work visiting youth clubs, children's homes etc; hosting taster days prior to the start of projects so that participants can sample before committing; funky flyers in places frequented by young people
- Maintain contact with the young people through any gaps in activities in the early stages of contact to maintain their interest - e.g. through invites, updates, texts
- Communication - young people communicate mostly by text messaging and mobile phones. Agree with the young people how you will contact them throughout the project and how they will contact you.
- Young people generally do not think in the 9 -5 time-scale
- Short, intense bursts of activity are effective in sustaining enthusiasm and momentum. Break activity down into bite size chunks with clear milestones and treats, or condense into a short period - e.g. whole days during the holidays and residential. BUT only take on the challenge of a residential if you know the young people well or if they are accompanied by staff who know them and you well
- If targeting a youth group time your project alongside existing youth club hours (e.g. 7 – 9 pm) in the early stages of contact
- Where organisations did not have the resources to take on a time consuming recruitment / outreach drive, working with a partner with pre-existing groups worked well
- Don't give up hope and don't be afraid to risk doing something even if it went wrong before. There will be some partnerships and / or targeted groups that will just not pay off. Learn what you can from this situation and seek advice and support where you can

TOP TIPS - on appropriate activity

- Be aware of the different dynamics an established versus a new group can have on project activity and time
- Allow time for a group to form, gain trust and function as a collective
- Pay attention to the emotional safety you are trying to create it will result in a more honest and open dialogue
- Always take care of basic needs by providing good food and reliable transport
- Location, Location, Location! Perhaps on their terms - in their environment. Be innovative with the idea of utilising new non arts spaces
- Programme in leisure time, particularly if visiting a new venue or city as part of a trip – young people often value the social aspect most highly
- Remember that young people are ambitious and capable - don't patronize and underestimate
- Spend time planning and reflecting as part of the project activity
- Design activities to accommodate fluctuations in attendance, particularly when working with less motivated groups and individuals
- Where possible be aware of young people's needs and circumstances before you plan projects, e.g. child care, carers responsibilities, financial constraints, curfews (legal or personal), the rules and routines of residential care settings, any medication the young people may be taking which may restrict use of equipment or may affect how they operate at certain times of the day, access needs, cultural issues (e.g. restrictions on Asian Young women), abuse issues (including between young people within the group)
- Be aware of the affects young people's circumstances may have on how they may relate to you, each other and the environment, e.g. confidence levels, self-esteem, communication skills, ability to concentrate, ability to each other and adults within the group
• Consider any materials or equipment which may be have particular significance to the particular group (e.g. solvents if working with substance abusers, sharp implements if working with self-harmers), but do not make assumptions which ‘infantilise’
• Make sure you provide appropriate levels of support, regardless of additional costs

TOP TIPS – on staffing and resources

• Have a thorough job description for artists and support or youth workers – outlining job description, principles of practice, duty of care implications and explicit expectations from sessions
• Young people commented on the contact they had with professional artists, technicians and creative industry working environments as one of the most valuable aspects of their en-vision experience
• Use professional artists and technicians – the aspiration, value, impact and credibility is higher
• Select artists that are flexible, compatible and have a good understanding of what action research is about
• If possible use two artists not one, you get twice the talent as well as the opportunity to share responsibility
• Allow time for artists to develop a mutual understanding of each other’s practice and style
• Contract artists to mentor young people formally, or offer work placements (see Qube case study), but make sure you have good duty of care and child protection procedures in place
• The role of youth or support worker is invaluable in providing pastoral support and duty of care expertise
• Be wary about using different sources of funding for a project which all have different criteria / expected outputs. This situation often results in too many objectives or a mismatch in priorities
• Don’t underestimated the amount the time needed to develop new work effectively
• Budget for unfamiliarity and unexpected hick ups particularly around technical processes

• If individuals are recruited to form a new group be aware that you may need to take on the role of group leader, which may bring a complex set of roles – mediator, negotiator, co coordinator etc. all of which need to be budgeted in as time
• Planning and preparation always took longer than expected

See section 5 for:
Artists contract
Artists job description
Support workers contract
Support workers job description
Guidance notes for staff and freelancers on appropriate behaviour with young people

TOP TIPS – on valuing and validating achievement

• The ‘products’ (showcases of work produced) are particularly valuable to the young people, the more public and higher profile the better, although there was some anxiety around potential public failure, and the product element needs to be communicated with sensitivity and without pressure
• Celebrate achievement where possible. The opportunity you are offering may be a rare chance for particular individuals to demonstrate their achievement to peers, family and other professionals they are in contact with
• Enlist the support of parents to encourage the young people and to share in any celebration / recognition of achievement where possible
• Decide with other staff and young people whether it is appropriate to seek a public audience for a showcase or event
• Use formal accreditation where possible / appropriate. Some useful schemes are The Youth Achievement Awards; Local Youth Service Certificate of Achievement Awards (contact your local youth service); Young Arts Leader Award

www.artscouncil.org.uk; ocn units, ASDAN and Ed: Excel (contact the Learning and
skills council www.lsc.gov.uk).

See section 5 for Guidance Notes on Dealing with Challenging Behaviour participation, active involvement and consultation

some good practice advice:

Participation is about making sure that young people are genuinely involved and can take place at a variety of levels. It is vital to be clear about what you mean by this term. (See the ladder of participation diagram and accompanying notes in section 5 which explains a model commonly used in youth work to categorise the different levels of participation from contact to young people in leadership roles). This model was found to be extremely useful at the en-vision residential to help partners understand the nature and potential of participation and plan incremental development into their work.

The term active involvement is generally used to describe activities supporting young people to play an active role in shaping and contributing to decision-making and the design, delivery and development of services. Involving young people in shaping your provision requires a commitment to attitudinal and organisational change.

There is much current interest in young people as decision-makers, with organisations like Carnegie UK Trust and National Youth Agency pioneering active involvement in organisational and public decision-making, and the Government setting out its commitment to involving young people in the development of policy and services across all government departments in Learning to Listen: Core principles for the involvement of children and young people, Children and Young People's Unit, 2001, free www.dfes.gov.uk/cypu.

Involvement of children and young people is rooted in their right to influence the development of policy and services that affect them. At the heart of Learning to Listen is a set of principles underpinning this work:

• Participation is built into the departmental or agency values and is reflected in strategic planning, delivery, resourcing and communication and business improvement activities
• Children and young people’s involvements is valued
• Children and young people have equal opportunity to get involved
• Policies and standards for the participation of children and young people are provided, evaluated and continuously improved

In the briefing paper Involving Children and Young People – Approaches the National Youth Agency (see section 3 under participation, active involvement and consultation heading) propose twelve tough questions that we should ask ourselves to ensure their participation is safe, sound and effective:

• What are we aiming to achieve?
• Where have we got so far?
• What will children and young people get out of it?
• Are we prepared to resource it properly?
• Why have we not done it before?
• Are we prepared to involve children and young people from the start?
• Are we being honest with the children and young people?
• What are our expectations?
• Are we prepared to give up some power?
• Are we prepared to take some criticism?
• Do we recognise this is a long-term commitment not just a one-off event?
• Can we measure the impact of the change for children and young people?

The paper highlights the different approaches which might be taken to involve children and young people:
1 Consultations – one-off short term pieces of work that focus on a particular issue or proposal
2 Practice Initiatives – where you may commission a task, develop a joint initiative or create a partnership to undertake an agreed piece of work
3 Website for children and young people – which can help children and young people access information, and can be used as a means of direct feedback
4 Large scale event – drawing on the interest of a wider range of people
5 Advisory or reference groups – a structure to advise and inform
6 Network of groups – network of strategically linked groups of children and young people meeting regularly with a support worker, operating on their own territory and on their own terms
7 Parallel structures – where a youth body runs alongside the adult decision-making process

en-vision action-research projects tended to use approaches defined by categories 2, 3 and 5, as described in the case studies. The different approaches used to involve young people in shaping cultural provision were:
• Consultation via series of creative workshops which included review and audit of gallery provision and planning / visioning exercises
• Research carried out by young people to create resources and make recommendations for adults and peers (CD Rom guide, website, video, presentation)
• Steering group of young people to manage a programme for peers
• Young people on the overall en-vision advisory group
• Sustained consultation group who meet on a regular basis and are available to consult with staff relevant on different aspects of the organisations practice
• Website with and for young people to be used an ongoing training resource and / or site for continued engagement with young people and public forum for critical reviews, work etc.
• Young people carrying out a piece of work for the organisation – e.g. staging an exhibition
• Joint training / consultation / planning exercises with staff and young people in equal relationships
• New roles within the organisation as paid staff, mentors, volunteers, project assistants, trainees

TOP TIPS – on facilitating young people’s active participation

• Using creative engagement as a vehicle through which to consult with young people about cultural provision was a highly valuable exercise, producing more in depth and informed responses than a more traditional method such as a consultation forum or questionnaires
• Be flexible – start with a structure and content to get things going but leave as much as you can open to planning once the group is established – this worked well where participants were able to plan times, locations, dates, content, future facilitators.....
• Design your work to allow the young people to take over responsibility of specific areas
• Projects demonstrated that young people enjoyed a greater sense of ownership and responsibility when making decisions on their own projects
• Establishing a group as a steering group takes time – many weeks of contact in our experience
• Be prepared to take risks
• Don’t make promises you can’t keep
• At one venue a training / skills sharing programme which brought together arts and youth professionals and young people to share and review an ongoing series of experiences (see Ikon case study) was an extremely effective way of encouraging equal participation and mutual understanding
• Choose your age group carefully if developing consultative approaches and develop your work around the needs of the age group
Situations where young people were involved in discussions with gallery staff from different departments were particularly effective at enabling them to identify with the venue and express opinions and critical feedback.

- Remember that active participation will take time – a number of projects found that their original objectives of involving young people in steering the projects were over ambitious within the timescale of en-vision.

See section 5 for:
Active participation guidelines and ladder of participation en-vision core values

---

### TOP TIPS - on ideas for creative evaluation methods

- Participatory techniques, e.g. role play, drama, games, visualisation, drawings, diagrams
- Video booths, documentary style videos providing commentary material / and or responses and recommendations.
- Group interviews / focus groups, group reviews of e.g. young people only, or including participant adults
- Individual discussions, interviews
- Press conferences
- Roving reporters
- Expert panels or ‘round tables
- Collective notice boards, story boards, graffiti walls, comments boxes
- Young people’s diaries, logs, scrapbooks (individual and group)
- Observation (NB. need for focus, structure to produce useful information)
- Use of creative exercises such as colour, mood boards, images to help individuals articulate
- Use of photographs and artefacts to trigger recollections and encourage analytical skills
- Young people presenting findings / responses at interim stages on a work-in-progress basis through presentations, reviews, display or multi-media product.
- Document the data using note-taking alongside photography, audio or video recording, visual means such as sketches, cartoons, charts, maps or diagrams.
- It is important to date information to chart progress / findings, even if it is anonymous (e.g. post-its or postcards for a collective display of comments to be colour coded on a weekly basis)
TOP TIPS – on methods

• Contrary to popular belief, young people in my experience respond very well to evaluation which is carried out well. 1 to 1 interviews work really well – no one likes being handed a form to fill in – especially if writing is not your strong point.
• Young people respond well to interviewing each other, especially via video.
• Pilot any questionnaires you intend to use with young people first to make sure you get it right.
• If you do use questionnaires keep the number of questions limited and think carefully about the language you use - keep them upbeat - funky on your questionnaire?
• It sounds obvious but make sure that your methods suit the target group – for example use face to face interviews if literacy might be a problem.
• Make sure its built in from the beginning – how are you going to measure impact if you don’t know what you started with? How are you going to encourage people to accept that you value their opinion if it’s tagged on at the end?
• Some partners found that using a progress log was an effective tool for planning and review.
• Focus groups are excellent if you want people to really get to grips with an issue and generate ideas.
• Use a range of methods to capture different views and recognise diversity and make sure you use activities for less confident and articulate individuals – e.g. creative, individual and 1 to 1 exercises.

TOP TIPS – on principles and skills

• Respect confidentiality and let people know what will happen to their comments and how they will be represented.
• You may need parental consent - find out before you go ahead.
• Give young people feedback wherever possible about the outcomes and use of any evaluation you carry out – demonstrate that it is meaningful.
• Make sure people carrying out evaluation are skilled in working with young people and can support their participation.
• Get some training or advice - don’t be afraid to admit if you need it.
• Get some external evaluation support if you can fund it.
• Be explicit with young people in the early stages about your project aims, including the pastoral benefits you anticipate – arts projects tend to avoid this but young people are often up front about their desire to build their confidence and make new friends and tackle behaviour which is labelled as unwanted. It also makes your job in assessing impact on these much later on easier.

action-research

Action-research in a nutshell is evidence-based reflective practice. It is a process which:
• Alternates between action and review - trying something out, a continual process of practical decision-making and evaluative reflection.
• Is usually associated with developing a new area of practice.
• Promotes democratic values and user participation, and can be used as an effective tool to enable diverse groups and individuals to explore their differences and work together constructively on shared objectives.
• Is often used within user research, community development and theories of management and organisational change.

TOP TIPS – on action-research

The action-research approach was perfectly suited to en-vision’s aims of involving young people and youth partners in testing out new ground, although project partners were successful to varying degrees in maintaining the action-research approach within all aspects of their work. Some
recommendations include:
• Be prepared to take risks
• Build evaluation and review periods into the project design
• Build the project in distinct stages to enable you to truly plan according to ongoing evaluation
• Some partners found this approach made it difficult to plan ahead, particularly challenging for projects working to condensed timescales, e.g. lasting a couple of weeks over a holiday period
• Process v/s product! These elements co-existed happily alongside each other in many projects, although those which had a fixed pre-determined outcome (e.g. exhibition at a particular time) found it more difficult to be flexible, young person led and maintain an action-research approach

See section 5 for young persons personal records

partnerships
TOP TIPS – on partnerships
• What kind of work you can develop will affect the partnership, for example of you have no dedicated education staff to develop the work you need a partner who will help recruit and deliver, if you have a thriving public events programme maybe your partnerships will be directly with young people?
• Partnership agreements are essential – include expected behaviour, roles, values and approaches to your work and regular review and meeting times
• Build in formal reviews of progress at intervals – even if this seems time-consuming it will save time when things go wrong
• Build in time to develop and maintain the partnership – remember that the collaboration is a large part of the work
• Be prepared to be flexible and to be challenged
• Be honest and don’t feel a like failure when you get into difficulties, some partnerships with successful outcomes struggle to get going because of organisational differences or personalities
• Make sure your partnership is with the organisation and not the individual – make sure the partnership is acknowledged on paper and make sure you meet and brief other colleagues in case there is a problem or the member of staff leaves
• Be clear about what kind of partnership it is – if you just want them to help you recruit be honest about it
• Be conscious that not all partners you work with are as thorough in their approach to inclusion, projects can raise expectations that might not be met by other staff or agencies
• Communications were adversely affected by changes in personnel, periods of absence, be prepared for this in your planning
• Projects need to have effective communication routes with likely partners
• Direct partnerships with agencies with existing skills, policy and training to adopt duty of care roles, particularly in relation to off-site activities, cannot be underestimated
See section 5 for sample partnership policy

duty of care

Duty of care means that your duty is to provide adequate supervision for young people in your care, which means:

• If you cause injury or loss because you were not working in a careful way, you could be held liable in civil law for negligence
• If a young person causes loss or damage to someone else or their property whilst under your supervision, you could also be liable

If you are working with or providing services for children, young people or vulnerable adults you need a written policy and set of procedures in place. The toolkits and guidelines in section 3 will be useful to help you understand your responsibilities and formulate new policy and procedure. Information, training and help with writing a
policy can usually be obtained through your local area Child Protection Committee (contact details can be obtained from your local authority).

Essentially you need training and guidance to fully understand your responsibilities and be aware of good practice, but here are some basic guidelines:

**Top TIPS – on planning**

- Ensure all staff and volunteers (including young people) are aware of your policy
- Ensure that all adults who have contact with young people have a current Criminal Records Bureau disclosure certificate. There are 3 levels of disclosure – Basic, Standard and Enhanced, each appropriate to different levels of contact with young people. The Criminal Records Bureau will advise on the level needed for different staff, but in general anyone leading on project sessions, or who may be in sole charge of those under 18 will need an advanced level of disclosure
- Ensure that all workers who have regular contact with young people receive child protection training in order to raise levels of awareness, enable them to deal with situations effectively and to protect everyone involved
- The implementation of policy is the responsibility of senior staff or senior staff present
- Make sure you have an incident reporting procedure in place and that staff and volunteers are aware of it
- Make sure all staff and volunteers are aware of official child protection procedures
- Make contact with and develop a relationship with your local child protection agency / officer – they can help you formulate policy and develop your expertise
- Make sure that Duty of Care responsibilities are incorporated into contracts with staff, volunteers and partners

**TOP TIPS – on the environment**

- Always carry out a risk assessment in the planning stage and review this throughout your work relevant to different situations
- Work closely with partner organisations to identify and reduce potential areas of risk
- Make sure you have a designated person responsible within each situation
- This means making sure that they have the appropriate skills and training to adopt a duty of care role. Work with youth organisation partners, education agencies or skilled youth or support workers
- Avoid situations when there is only one adult present with young people (ideally mixed genders)
- Be aware of the possible implications of physical contact with young people
- Remember that someone might misinterpret your actions

**TOP TIPS – on relationships**

- Always put people’s welfare first
- Create a working environment where everyone feels comfortable, safe and respected
- Take all steps you can to address abuse in all possible forms
- Recognise that some individuals may be more vulnerable than others
- Be aware of the potential for abuse from other young people
- Some venues found the 16+ age group more appropriate to their level of expertise and resources, particularly in relation to duty of care requirements and off-site visits (more complex with under 16 age group)

**sensitive Information**

- Have procedures in place for the collection and storage of images
- Be particularly aware of this in relation to public showcases and the internet
- Respect individuals privacy
- Make sure that you have consent for all images, project footage and marketing and
only use material / information for the purpose you agreed with the young person

See section 5 for:
- Image consent form sample
- Parental / guardian consent form sample
- Risk assessment sample (in the gallery and off-site visits)
- Leadership responsibility guidance
- Guidance notes for staff and freelancers on appropriate behaviour with young people
templates and guidelines

contents

89 partnership policy
90 artists contract
93 artists job description
94 support workers contract
97 support workers job description
98 guidance notes for staff and freelancers on appropriate behaviour with young people
101 guidance notes on dealing with challenging behaviour
103 leadership responsibility guidance
104 active participation guidelines and ladder of participation
108 image consent form
111 parental / guardian consent forms
113 risk assessment sample (in the gallery)
114 risk assessment sample (off site visits)
116 young persons personal record - at the start of the project
117 - after the project
120 en-vision core values
Partnership Policy
Learning & Access Team

Nottingham City Council works in partnership with other public bodies, the private, voluntary and community sectors to achieve our objectives as set out in the City’s Community Plan. Through partnerships with those who share our vision and values we seek to influence other key players in Nottingham to bring out the strong strategic leadership required for the capital of the East Midlands and a great European City. (NCC Core Values)

This Partnership Policy has been developed by the Access Team in consultation with APT (Creative Pathways for Young People) and piloted with a number of community agencies. At the start of each partnership project all partners, associated agencies and professionals will meet to develop a project-specific partnership agreement based on this general policy.

Partners will;

1. **Jointly define the project in writing**, including the individual and shared objectives of project partners and participants and the exit strategy for the project/partnership.

2. **Agree and document clear roles and responsibilities** including lines of management. All relevant contact details to be shared among partners prior to the start of the project.

3. **Agree clear working practices** following; City Council policies, partner’s policies, respect of confidentiality, photography/film consents, risk assessments, release of information relating to participants as necessary.

4. **Use the Access Team project monitoring and documentation procedures**. Partners and funders may wish to use additional monitoring procedures.

5. **Define project funding and budget management** at the start of the project. The Access Team will follow City Council financial regulations. All partners must commit to fundraising and/or financial support as required.

6. **Acknowledge and respect all policies and working practices** with regard to the buildings, grounds, collections, exhibitions, equipment and resources of Nottingham City Museums & Galleries.

7. **Share mutual respect** and work to promote diversity and equal opportunities. We are aware of the differing needs and experiences of local people. Partnerships will be designed to secure equal opportunities and to empower people (as outlined in Nottingham City Council’s core values).

8. **Have an agreed evaluation format** prior to the start of the project which will include an exit strategy. Evaluation reports are to be agreed by and shared with all partners.

9. **Be offered an induction/introduction** to working with museums and galleries including collections and exhibitions. Partners may wish to offer the equivalent. Other training opportunities are to be identified as part of project planning.

10. **Agree a communication strategy** including:
    - appropriate levels and methods of communication between each other and participants, for the duration and post-project
    - use of City Council, partner’s and funder’s logos as required
    - approval of all publicity by Nottingham City Museums & Galleries before release, including reports, press releases and publications
    - acknowledgement of all partners in conference and seminar presentations and informing partners before the presentation takes place
    - agreement of how participants are to be acknowledged and represented within the public forum, including exhibition, web, press and publicity, conferences, project reports.
Freelance Artists Contract

An agreement between

City Arts
Apt Project
Unit 7, Provident Works
Newdigate Street
Nottingham
NG7 4FD

<Freelance Artists Details>

(referred to in this contract as the Artist)

Phone – 0115 9782463
Email – info@city-arts.org.uk
Fax – 0115 9424644
Staff Contact – <Staff contact>

Date of Birth
NI Number
Unique Tax Reference No.
Please note you are responsible for your own tax/NI contributions

Please submit invoices to the above address

To be employed as part of the <Project Name> project, as outlined in the attached project brief, subject to the following terms and conditions.

Project: APT

Description:

Workshop Details:

<table>
<thead>
<tr>
<th>Date</th>
<th>Times</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Artist agrees to:

- Support the workshops / event (as part of a team) as agreed except in the case of illness or other emergency outside of their control. If such an emergency arises the Artist will notify Apt immediately.
- Notify Apt of any difficulties experienced, relevant to the project, at the earliest opportunity.
- Work in line with City Arts policies on Health & Safety, Child Protection etc.
- Undertake a Criminal Records Bureau Disclosure Check through City Arts (police records).
- Contribute to evaluation/feedback sessions at the end of each workshop / activity, and attend planning and a final evaluation meeting.
- Be responsible for helping tidy up at the end of each session and ensuring that the venue space is left in the same condition in which it was found.
- Ensure that their working practice is safe and that any personal equipment or possessions brought into the workshop space are insured.

**City Arts agrees to:**
- Provide the necessary technical and support staff to supervise the workshop
- Ensure that the Artworker is not given sole responsibility of care for the project participants, and that a safe working environment is provided.
- Provide supervision / feedback as required

**Both parties agree to:**
- Carry out the work in line with the City Arts' Equal Opportunities Policy

**General Conditions:**

**Copyright:**
The artist owns copyright of any work produced by the artist during the project. Copyright of work created jointly by the Artist and participants will be jointly owned. The Artist agrees to allow images of the work created during the project and the workshop process to be reproduced for purposes connected to the project and/or City Arts’ business.

**Cancellation**
- In the event of cancellation by City Arts the following scale of fees will be payable: 4 weeks+: no fee | 2 weeks+: 25% of fee | 1 week+: 50% of fee | less than 7 days: full fee.
- In the event of cancellation by the artist no fee will be payable by City Arts and any materials budget already supplied or materials purchased must be returned with receipts to City Arts immediately.

**Resources:**
- The Artist will be responsible for sourcing necessary materials and equipment for the workshop program in consultation with APT staff.
- Expenditure on materials and equipment should not exceed the agreed budget and should be sourced from the most cost-effective outlets (advice available from City Arts/Apt.)
- Receipts will need to be presented in order to claim back expenditure.
- The maximum materials budget for this project is £X.

**Payment:**
City Arts will pay the Artist in respect of the above workshop / event:

**Details of fee payable and for what services.**

Payment will be made on receipt of invoice from the Artist providing details of Unique Tax Reference and NI Number.

The Artist will be paid as a self-employed freelancer and is responsible for organising their own self-employment details with the tax office.
Sample

Payments cannot be paid unless invoices are presented.

Signed in agreement:

<Staff Name>
City Arts
Apt Project Coordinator

Date:___________________

<Freelance Name>

Date:___________________

Please retain one copy of this contract for your records, and return the other to City Arts, Apt Project.
Apt Dance Project: Dance Artist

Roles and responsibilities:

- In consultation with apt staff, to develop a program of dance workshops, accessible to young people (13-19 years), accommodating a range of participants interests and abilities.

- To devise and facilitate the dance workshops, with the young people and with support from the project staff.

- To ensure workshops are safely facilitated. With paramount importance being given to promoting the health, safety and wellbeing of participants at all times.

- Encourage young people to engage in the artistic process and to develop their creative and personal skills.

- Inform the project coordinator of any issues that may affect the young peoples’ involvement in the project.

- Offer advice on strategies to best meet the needs of the participants in the structure and delivery of the workshops.

- Contribute to the evaluation and feedback sessions at the end of each workshop and attend a planning and final evaluation meeting.

- Be responsible for helping to tidy up at the end of each session and ensuring that the venue space is left in the same condition in which it was found.

- Inform the project coordinator of any difficulties experienced, relevant to the project, at the earliest opportunity.

- Ensure that City Arts policies and best practice are adhered to, including equal opportunities, health and safety, child protection.
Support Worker Contract

An agreement between

City Arts
Apt Project
Unit 7, Provident Works
Newdigate Street
Nottingham
NG7 4FD

Name
(referred to in this contract as the Support Worker)

Phone - 0115 978 2463
Phone

Email – info@city-arts.org.uk
Email

Fax – 0115 9424644
Fax

Staff Contact – <staff contact>
Mobile

Date of Birth

NI Number

Unique Tax Reference No.

Please note you are responsible for your own
tax/NI contributions

Please submit invoices to the above address

To be employed as part of the <project>, as outlined in the attached project brief, subject
to the following terms and conditions.

Workshop Details:

<table>
<thead>
<tr>
<th>Date</th>
<th>Times</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Support Worker agrees to:
- Support the workshops / event (as part of a team) as agreed except in the case of illness or other emergency outside of their control. If such an emergency arises the Support Worker will notify Apt immediately.
- Notify Apt of any difficulties experienced, relevant to the project, at the earliest opportunity.
- Work in line with City Arts policies on Health & Safety, Child Protection etc.
- Undertake a Criminal Records Bureau Disclosure Check through City Arts (police records).
- Contribute to evaluation/feedback sessions at the end of each workshop/activity, and attend planning and a final evaluation meeting.
- Be responsible for helping tidy up at the end of each session and ensuring that the venue space is left in the same condition in which it was found.
- Ensure that their working practice is safe and that any personal equipment or possessions brought into the workshop space are insured.

City Arts agrees to:
- Provide the necessary technical and support staff to supervise the workshop.
- Ensure that the Supportworker is not given sole responsibility of care for the project participants, and that a safe working environment is provided.
- Provide supervision/feedback as required.

Both parties agree to:
- Carry out the work in line with the City Arts’ Equal Opportunities Policy.

General Conditions:

Copyright:
The Support Worker agrees to allow images of the work created during the project and the workshop process to be reproduced for purposes connected to the project and/or City Arts’ business.

Cancellation
- In the event of cancellation by City Arts the following scale of fees will be payable: 4 weeks+: no fee | 2 weeks+: 25% of fee | 1 week+: 50% of fee | less than 7 days: full fee.
- In the event of cancellation by the Support Worker no fee will be payable by City Arts and any materials budget already supplied or materials purchased must be returned with receipts to City Arts immediately.

Resources:
- Expenditure on materials and equipment should not exceed the agreed budget and should be sourced from the most cost-effective outlets (advice available from City Arts/Apt.)
- Receipts will need to be presented in order to claim back expenditure.

Payment:
City Arts will pay the Support Worker in respect of the above workshop/activity:

£

Any additional project meetings will be also paid at £9.20 per hour.

Payment will be made on receipt of invoice from the Support Worker providing details of Unique Tax Reference and NI Number. The invoice should be
accompanied by a completed timesheet, signed and approved by the apt project coordinator.

The Support Worker will be paid as a self-employed freelancer and is responsible for organising their own self-employment details with the tax office. Payments cannot be paid unless invoices are presented.

Signed in agreement:

______________________________  __________________________
name                           name
City Arts                      Support Worker
Apt Project Coordinator

Date:________________________  Date:________________________

Please retain one copy of this contract for your records, and return the other to City Arts, Apt Project.
Apt Project: Support Worker

Roles and responsibilities:

• Support the workshop leader to facilitate the workshops, with the young people

• Encourage young people to engage in the artistic process and to develop their creative and personal skills

• Ensure the safe involvement of young people within the activities, during the workshop times. Inform the project coordinator of any issues that may affect the young peoples’ involvement in the project.

• Offer advice on strategies to best meet the needs of the participants in the structure and delivery of the workshops

• Contribute to the evaluation and feedback sessions at the end of each workshop and attend a planning and final evaluation meeting

• Be responsible for helping to tidy up at the end of each session and ensuring that the venue space is left in the same condition in which it was found

• Inform the project coordinator of any difficulties experienced, relevant to the project, at the earliest opportunity

• Ensure that City Arts policies and best practice are adhered to, including equal opportunities, health and safety, child protection.
Guidance for City Arts Staff and Freelancers
Appropriate Behaviour with Young People

Through City Arts, staff and volunteers work with a variety of individual young people in the course of their duties. In many instances this will not be an immediately recognised role as ‘teacher’ or ‘social worker’ and may be perceived as just as a friendly adult. It is of prime importance, therefore, that all staff behave in ways which are not open to misinterpretation and observe a code of professional conduct.

This means being clear about boundaries between personal and professional life, being prepared for the tensions which may arise between developing a caring and supportive relationship with young people and the need to maintain an appropriate professional conduct.

As a staff committed to working together with young people to raise self-esteem and contribute to personal development, it is important to remember that a vital part of our role is to ‘model’ appropriate behaviour to young people. This must show how an adult can be anti-oppressive and non-exploitative, but still caring, assertive and able to join in fun.

We need to be able to develop relationships of trust between ourselves and young people, but be clear about the boundaries of our professional role.

When other staff from referring agencies eg Social Services are not present then we as a staff team have a legal ‘duty of care’. This is seen as ‘a duty to act as a careful parent would’. This has not been directly defined in the law, but generally interpreted as ‘exercising adequate provision’. This will depend upon things such as age, the maturity of the young people, type of activity, and numbers involved etc. and should be discussed in relation to filling in the Risk Assessment form for the activity/ project.

Avoiding Vulnerable Situations

Staff and volunteers should take particular care not to develop close personal, and or sexual relationships with the young people they are working with as this may be against the law, exploitative or result in preferential treatment.

To avoid situations which could be interpreted as showing sexual interest in the young people you are working with, staff should employ the following strategies:
City Arts 2005

- Avoid allowing a situation to arise where you are on your own behind a closed door with a young person, unless part of your directed role.
- Do not invite a young people to your home or visit them at their home alone, unless part of your directed role and you have informed a colleague of your intention.
- Avoid touching young people, either in a casual way or when helping them with equipment except where necessary as part of a directed role.
- Do not use inappropriate terms of endearment in general conversation.
- Do not share personal possessions/clothing (except for reasons of health and safety).
- Do not appear to offer preferential treatment to any individuals.
- Avoid giving individual young people lifts in your car, unless part of your directed role (if this does arise in an emergency situation they should sit in the back whilst you drive).

**NB** All employees and volunteers carrying young people in their cars must have appropriate ‘Business Use’ insurance.

Occasionally members of staff may find that a young person show signs of developing a ‘crush’ on them. It is important that this is in no way encouraged, but shouldn’t be ignored either. These guidelines should be followed:
- A firm statement ‘that is not acceptable’, delivered in a caring way.
- Inform the project coordinator / City Arts manager at the earliest opportunity.
- Have your concerns noted in supervision or sessional recordings.

**Emergencies**
In case of emergency situations if any of the above become necessary, unless part of your directed role, then inform the project coordinator / City Arts manager or the young person’s parent/ carers at the earliest opportunity.

**Child Protection**
Staff should note that if an allegation of any sort is made against a member of staff then the ACPC Child Protection Procedures require that a member of staff is immediately suspended prior to and during investigation.

**Substance Misuse**
City Arts policy prohibits any smoking, drinking or drug taking in their projects. Staff will not buy alcohol for any young person regardless of age or allow young people to drink whilst in their care (except when this is part of a controlled social educational project).

City Arts expects staff not to indulge in any of these activities at any time whilst they are on duty, as we expect staff to provide a good example to young people. This includes talking about their behaviour outside of work e.g. “I got really drunk/ wasted last weekend”.

**Behaviour**
City Arts 2005

City Arts strive to carry out its activities in a safe, positive and encouraging atmosphere. Standards of behaviour for all aim to set a clear benchmark of what is acceptable.

Managers and senior staff of City Arts are committed to promoting a culture that ensures young people are listened to and respected as individuals.

City Arts' Child Protection procedures, guidance and training aims to help staff and volunteers to recognise the additional vulnerability of some children and the extra barriers they face to getting help.

Discrimination; prejudice; oppressive behaviour or language in relation to any of the following are not acceptable: race, culture, age, gender, disability, religion, sexuality or political persuasion.

Any discriminatory, offensive and violent behaviour are unacceptable and complaints will be acted upon.

For each group project or activity the young people and staff should help each other to design a group agreement outlining acceptable standards of behaviour for all. The staff and young people should then sign the group agreement and where appropriate, be displayed in a prominent position for each session.

Where behaviour from a young person is deemed unacceptable, the staff will discuss the situation at the earliest possible opportunity. Either during the session or at the debriefing session and decide as a staff group the correct course of action. Depending on the severity of the behaviour, options could include asking the young person to apologise and reflect on their behaviour, organise transport for them to return home immediately or for them to miss the next session but come for the rest of the project.

Staff should ensure that all disciplinary measures / sanctions are non-violent and do not involve humiliating the young person in any way. No form of physical punishment is legal, and could amount to assault or threat of assault. Restraint is only to be used as a last resort, and only 'reasonable' force can be used.

Staff should wear appropriate clothing according to the activity they are undertaking with young people.

It is not appropriate to indulge in work related activities for personal gain or to accept gifts or favours from either young people or local adults (except as a 'leaving present'). Staff should equally not enter into financial transactions for goods with young people, give or lend money or buy gifts for them.

It is not appropriate to support / employ young people you know through youth work in your personal/private life.
City Arts 2005

There will always be circumstances where there will be a need for using ‘professional judgement’. So if in doubt, SEEK ADVICE.

Resources Used:
- Procedures for Appropriate behaviour with Young people written by Culture and Community Young Person’s Division Nottingham County Council
- NSPCC ‘Stopcheck’ publication.
- Nottingham City Council Youth Service Health and Safety and Professional Boundaries training notes.

Guidance for City Arts Staff and Freelancers
Dealing with Challenging Behaviour

Although we are very keen to celebrate young people and focus on the positives of engaging with them – we also don’t want to ignore the fact that sometimes young people can bring with them challenging behaviour. Each individual case will be different, and reasons for the behaviour diverse, but we hope the following guidelines will help to provide a useful approach to dealing with these situations.

Group Agreement
In the initial session it’s important to discuss housekeeping for the venue, and set groundrules for behaviour in the project – in a creative way perhaps? Encourage participants to contribute to this and sign up to it. Egs, respect for others respect for the venue.

Use teamwork with colleagues
Know your roles and responsibilities and those of other staff – support staff, coordinators, venue staff and who to contact.
Find out as much as you can about the client group, venue, and consider this in your planning.
Communicate any issue with the project staff team as soon as it arises, call for support.
Carry out a risk assessment of the project with the coordinator. Consider materials, trips out, equipment, staff numbers etc.

Treat young people as individuals
Even with prior knowledge of individuals backgrounds / referral information - be non-judgemental and avoid stereotyping from one group to the next or individuals within a group.

Be diplomatic, patient and tolerant
Listen and respect a young person’s viewpoint of the situation, before making assumptions.

Do give feedback to project staff about all positive and negative experiences
Debrief with project staff after every session and note any issues and discuss as a team how you will manage the situation at the next session – how will this impact on your planning for the rest of the project?
No violence or physical contact
Firstly no form of physical punishment is legal, and could amount to charges of assault or threat of assault. Restraint is only used as a very last resort. You would have to prove that you used ‘reasonable force’ that it was justified. And violence usually provoke a violent response...

Don’t talk down
Treat young people as equals who have a reason to be angry or upset - hear them out. Don’t over-simplify language but don’t assume literacy.

Don’t incite or provoke
Fairly obvious- don’t do anything that could make the situation worse - eg squaring up to a yp who’s obviously anxious upset, verbally abusive. By maintaining control you can help the young person to set limits for his / her behaviour
Leadership Responsibility - Is this your group?

This sheet summarises some of the important issues raised and contains the basic procedures you should be aiming to follow as group leaders. Use this sheet as a discussion starter with other leaders or when you are introducing potential new helpers to the way you operate.

As leaders you need to:

- have at least two registered leaders present and ideally a third adult at all your activities to ensure a safe environment. Think of the rule of three - should an accident occur you need one person to go for help, one to look after the injured party and one to supervise the rest of the group.
- For youth age range (13-19 yrs) aim for a regular adult: young person ratio of at least 1:10 for land-based activities, 1.8 where water is involved. There are differing ratios for younger children and those with special needs etc.
- try to have both male and female leaders present.
- have clear start and finish times for meetings activities and events.
- know who the leaders will be in any given situation and what their roles and responsibilities are. This will help to avoid uncertainties about casual volunteers.
- have agreed procedures with parents for collecting and delivering young people as appropriate for the activity.
- avoid being alone with a young person in private. When it is not always possible, for example to administer first aid, then leaders should ensure that other leaders are aware of the situation and support the action to be taken.
- have at least one leader trained in basic first aid at all your events. An appropriate first aid kit should be available at all times.
- have one of the group’s registered leaders responsible for overseeing the safety at indoor and outdoor activities. (This may be a good role for a junior leader to help with.) Make sure all leaders know what to do in the event of an emergency.
- Drinking alcohol and smoking in the presence of young people should be strictly avoided.
- use the Parental Consent /contact forms. Each member of the group should have filled one in. They should be taken to each meeting and treated as confidential. See attached sample consent form.
- keep some record of the young people who attend. You need to end an activity with the same number you started with, or know that they have definitely left.
- Assess the risks of all the activities you plan to carry out. Once you have looked at the risks you can set about minimising them. Write down results and plan accordingly. See attached sample risk assessment.
- Never touch a young person in a way that could be misconstrued, e.g. engaging in rough and tumble games, or during wet activities.
- never make a suggestive or inappropriate remark in the presence of young people; it may seem like fun but could provide ideal ammunition for accusations against you.
- Be aware of the procedure involved in dealing with a child protection issue. This should involve telephone numbers for an initial contact person as well as other agencies who may need to be involved. These should include Social Services, Management Committee, Youth Service and support agencies such as NSPCC.

Remember: Your responsibilities to young people must take into account their age and abilities as well as parental wishes. The guidelines are basically common sense and good ways to ensure not only the welfare of the young people in your group but also their safety.
Active participation or (“Arggggh !!!! Not another focus group!”)

It could be true to say that The Arts have been marginalised in formal education, Warwickshire County Council’s Draft Arts Strategy 2002-2005 states...

In formal education the... “...subject-centred approach tended to fragment the role of creativity in the curriculum”. (Warwickshire County Council 1:02)\(^1\)

Therefore, if the role of creativity is being fragmented within our schools, it is even more imperative that as custodians of the arts, gallery education workers and informal educators we recognise the important role that the arts play in forming our cultural identities, developing our ability to think creatively, (thus preparing young people for continual change in the work place) and, in celebrating and uniting our communities.

You may be familiar with the opinion that youth arts are primarily about participation, in the sense that young people are physically involved in making art. To some extent this definition of artwork with young people is sufficient but one might argue that by defining arts activities in this way, we often exclude many young people who for what ever reason do not feel they are capable of being art “makers”.

In any group there will be a variety of young people, some who are good at making and want to take part in everything, some who dabble, and some who claim “doing art is a waste of time and they’re no good at it anyway”. You may also find those who are not even sure what art is or what it can be. More often than not young people have made these decisions based on the cultures that they grow up with. If the arts are part of every day life i.e. the young people already go to the theatre or take drumming lessons then they are more likely to feel confident about their artistic abilities and are more likely to participate. However if the arts are not part of our every day experience or maybe in some cases they are actively discouraged – it often takes more courage to be artistic. (if you haven’t seen the film Billy Elliot now’s the time to rent a copy!)

By seeing youth arts only as the “doing” bit you’ll probably find that the participants in the arts activities you set up are the ones who already have the confidence to take part. If as youth workers we are addressing the Education, Empowerment, Equality and Participation (the “3 E’s and a P”) needs of the young people we work with, we should be providing arts activities at a variety of “participation levels”.

It is for this reason that contemporary thinking about arts activities that young people engage in has come to recognise different levels at which young people participate, and how they can progress on to more developed levels of participation. So, while

\(^{1}\) Draft arts Policy 2002-5 as of may 2002 Warwickshire County Council  
\(^{2}\) Warwickshire County Council. 6:2000 (taken from Induction Pack for Part time Youth Workers)
there's still the "doing" and "leading" bit, the "experimenting" and "just looking" bit is just as important and valid. (See Curriculum Development Model)

By recognising the different levels at which young people want to be involved in the arts, not only are you able to develop creative opportunities for those who might want to follow a career in the arts, but you are also creating opportunities for young people who really want to be a car mechanic but actually also quite enjoy going to the theatre as well. Its important to recognise how not everyone can be, (or wants to be) a "Supastar DJ" or lead actor in The Royal Shakespeare Co. but how we all should feel that we can go to a club or the theatre if we want to.

Therefore good arts practice with young people does not simply see the arts as a vehicle on which to load issue based work but is, by its very nature, experiential education. It is for this reason that the artwork you undertake with young people should be a place to challenge and be challenged, a place to explore and understand and a place to play and celebrate. The arts are not just an issue in education but belong to the core of informal education practice.

Clare Mitchell
WYAN Coordinator
<table>
<thead>
<tr>
<th><strong>Stage</strong></th>
<th><strong>Activity</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. CONTACT</td>
<td>Initial contact through for example notice boards of information or music on stereo</td>
</tr>
<tr>
<td>2. MEET AGAIN</td>
<td>Meet regularly and begin to discuss. (i.e. Music quizzes, try playing different style of music in the club, rock, opera, hip-hop. Bound to provoke a response!)</td>
</tr>
<tr>
<td>3. SOCIALISE</td>
<td>Regular discussion about arts i.e. Music they like/don’t like and why.</td>
</tr>
<tr>
<td>4. TAKE PART</td>
<td>Take part in arts activities developed from interests and needs going to a concert together, “taster” work</td>
</tr>
</tbody>
</table>
| 5. BE INVOLVED| Take active part in planning and running arts activities  
Young people set the agenda, raising issues and making responses (i.e. shared planning for a musician to come in to teach guitar etc.) |
| 6. ORGANISE | Young people take responsibility for planning and running an arts programme (young people setting up band rehearsal night with support)  
Group work led by young people |
| 7. LEAD     | Leadership role taken by young people, (as musicians leading workshops or performing etc)  
Intensive artwork as individuals or groups, initiated by young people (i.e. Working as a band, touring, recording etc.)  
Arts projects planned and run by young people. |
(2) Curriculum Development Model WORKSHEET

<table>
<thead>
<tr>
<th>Levels of activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>STAGE 7: LEAD</td>
</tr>
<tr>
<td>STAGE 6: ORGANISE</td>
</tr>
<tr>
<td>STAGE 5: BE INVOLVED</td>
</tr>
<tr>
<td>STAGE 4: TAKE PART</td>
</tr>
<tr>
<td>STAGE 3: SOCIALISE</td>
</tr>
<tr>
<td>STAGE 2: MEET AGAIN</td>
</tr>
<tr>
<td>STAGE 1: CONTACT</td>
</tr>
</tbody>
</table>
# apt arts: Parent / Guardian Consent Form

<table>
<thead>
<tr>
<th>Name of project</th>
<th>Stranger Than Fiction APT film project</th>
</tr>
</thead>
<tbody>
<tr>
<td>Details of activities</td>
<td>Taster film sessions at Nottingham Castle Museum followed by 9 intensive sessions for the young people to create, film and edit their own stories.</td>
</tr>
</tbody>
</table>
| Dates                    | Taster: Thursday 17 & Friday 18 February at Nottingham Castle Museum all 11-3
Sessions: 5, 12, 21, 22, 24, 30 & 31 March, 1 & 9 April at Nottingham Castle Museum all 11-3pm
Screening 24 April time tbc
Private View 29 April time tbc |

To be completed for each young person taking part in the project and returned to project coordinator before the activity. Information on this form will ensure safe inclusion for all participants.

**MEDICAL INFORMATION**

Name of Young Person

Does your son/daughter suffer from any condition requiring medical treatment?  
YES / NO

If YES, please give brief details and medication taken.

---

Is your son/daughter allergic to any foods/medication?  
YES / NO

If YES, please give details

---

**PHOTO RELEASE**

I give consent for photographs or video footage of myself during this project, to be used by apt a and Nottingham Castle Museum, to be displayed in public places and to be used professionally i any reports about this project.

Signature of young person: ____________________________ Date: ______________

Signature of parent/guardian: ____________________________ Date: ______________

**ANY OTHER DETAILS THAT WE SHOULD BE AWARE OF**

---

**DECLARATION**

I agree to my son/daughter attending this project. In the event of a medical emergency I give m consent for my son/daughter to receive emergency treatment as considered necessary by medical staff. I may be contacted during the course of the event/program at:

<table>
<thead>
<tr>
<th>Parent / Carer Details</th>
<th>Alternative Emergency Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Name</td>
</tr>
</tbody>
</table>

Please return this form and those attached to Sarah Greaves, apt arts
# apt arts: Parent / Guardian Consent Form

<table>
<thead>
<tr>
<th>Relationship to young person</th>
<th>Relationship to young person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact phone number</td>
<td>Contact phone number</td>
</tr>
<tr>
<td>Address</td>
<td>Address — if different</td>
</tr>
</tbody>
</table>

**Signature of parent / guardian** ___________________________  **Date:** __________

Please return this form and those attached to Sarah Greaves, apt arts
Photo Release

I give consent for photographs or video footage of myself during this project to be used by apt arts and Nottingham Castle Museum to be displayed where appropriate in public places and used in any reports about this project.

Signature of Young Person

Date

Signature of parent/guardian

Date

Please return this form to Alison Denholm, apt arts, Unit 7, Provident Works, Newdigate Street, Nottingham, NG7 4FD

0115 9782463
Parent/Guardian Consent Form
For the Compagnie Kafig

Name of young person______________________________________

Name of parent/guardian______________________________________

I agree to my son/daughter attending this trip. In the event of a medical emergency I give consent for my son/daughter to receive emergency treatment as considered necessary by medical staff. I may be contacted on:

Address________________________________________________________________________
__________________________________________ Phone______________________________

Alternative emergency contact name__________________________________________
Address________________________________________________________________________
__________________________________________ phone______________________________

Medical Information
Does your son/daughter suffer from any condition requiring medical treatment YES/NO
If YES please give brief details and medication taken

______________________________________________________________________________
______________________________________________________________________________

Is your son/daughter allergic to any foods/medication YES/NO
If YES please give details_______________________________________________________
______________________________________________________________________________
# City Arts Risk Assessment form *(project example)*

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Stranger than Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>Nottingham Castle Museum</td>
</tr>
<tr>
<td>Assessor</td>
<td>Jo Wheeler, Alison Denholm, Marie Shaw</td>
</tr>
<tr>
<td>Event Date</td>
<td>17 &amp; 18 Feb, 5, 12, 21, 22, 24, 30, 31 March, 1, 9, 24 &amp; 29 April 2005</td>
</tr>
</tbody>
</table>

## Event Description
Based at Nottingham Castle Museum, the young people will work with a film maker and to make their own short film.

<table>
<thead>
<tr>
<th>Hazards Identified</th>
<th>Persons at Risk</th>
<th>Risk: High, Medium Low</th>
<th>Measures required to control risk</th>
<th>Action to be taken by whom (add date and signature when completed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handling objects</td>
<td>Young people</td>
<td>Low</td>
<td>Rae to chose appropriate objects from handling collection</td>
<td></td>
</tr>
<tr>
<td>Fire</td>
<td>Young People and workers</td>
<td>Low</td>
<td>Aware of fire procedures of the site</td>
<td></td>
</tr>
<tr>
<td>First Aid Cover</td>
<td>Young people and workers</td>
<td>Low</td>
<td>First Aid provision on site. Be aware of any medical needs within the group</td>
<td></td>
</tr>
<tr>
<td>Trip Hazards – leads from equipment</td>
<td>Young people and workers</td>
<td>Low</td>
<td>Try not to have leads trailing around. Make sure people are all aware of where equipment is plugged in.</td>
<td></td>
</tr>
<tr>
<td>Arts and crafts tools</td>
<td>Young people and workers</td>
<td>Low</td>
<td>Monitor use of scissors and other sharp objects. Try and chose activities that are appropriate to the group.</td>
<td></td>
</tr>
<tr>
<td>Loosing young people on site and on trips out</td>
<td>Young people</td>
<td>Medium</td>
<td>Issue young people with contact numbers for workers in case they get lost. Arrange meeting points that people know.</td>
<td></td>
</tr>
<tr>
<td>Damage to venue</td>
<td></td>
<td>Low</td>
<td>Choosing appropriate activities and maintaining a positive atmosphere within the group to avoid any incidents</td>
<td></td>
</tr>
<tr>
<td>Young people running away</td>
<td>Young people</td>
<td>Medium</td>
<td>If YP leave unauthorised call parents to inform them, call police if necessary.</td>
<td></td>
</tr>
<tr>
<td>Hazards Identified</td>
<td>Persons at Risk</td>
<td>Risk: High, Medium, Low</td>
<td>Measures required to control risk</td>
<td>Action to be taken by whom (add date and signature when completed)</td>
</tr>
<tr>
<td>------------------------</td>
<td>-----------------------</td>
<td>-------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------</td>
</tr>
<tr>
<td>Injury to self</td>
<td>Young people and workers</td>
<td>low</td>
<td>Monitor activities of young people, and choose appropriate activities if necessary</td>
<td></td>
</tr>
<tr>
<td>Emotional wellbeing</td>
<td>Young people and workers</td>
<td>Low</td>
<td>Maintain a positive environment within the project</td>
<td></td>
</tr>
</tbody>
</table>

ASSESSED BY………………………………………………………………..SIGNED………………………………………………………………………

DATE ACTION TO BE COMPLETED BY…………………………………………..DATE COMPLETED……………………………………………………

LINE MANAGER………………………………….SIGNED………………………………….DATE……………………………………………………

LINE MANAGER COMMENTS: (eg list any action required which has been referred to a higher management, and state to whom it has been referred)
### City Arts Risk Assessment form *(off-site visit example)*

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Stranger than Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>Nottingham Castle Museum</td>
</tr>
<tr>
<td>Assessor</td>
<td>Jo Wheeler, Alison Denholm, Marie Shaw</td>
</tr>
<tr>
<td>Event Date</td>
<td>21 March 2005</td>
</tr>
</tbody>
</table>

#### Event Description - Trip to London with the Stranger than Fiction Film Project

<table>
<thead>
<tr>
<th>Hazards Identified</th>
<th>Persons at Risk</th>
<th>Risk: High, Medium, Low</th>
<th>Measures required to control risk</th>
<th>Action to be taken by whom (add date and signature when completed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tate Modern</td>
<td>Young people and workers</td>
<td>Low</td>
<td>Monitor the young people to ensure they don't get lost. Check appropriateness of exhibitions?</td>
<td></td>
</tr>
<tr>
<td>Fire</td>
<td>Young People and workers</td>
<td>Low</td>
<td>Aware of fire procedures of the site</td>
<td></td>
</tr>
<tr>
<td>First Aid Cover</td>
<td>Young people and workers</td>
<td>Medium</td>
<td>One person on the trip has had training but their certificate has lapsed. However, there is First Aid provision on all sites and transport that the group is using. We will take a medical kit in case of minor injuries, but will contact NHS Direct or call an ambulance if the need arises. We will be aware of any medical needs within the group.</td>
<td></td>
</tr>
<tr>
<td>Train Travel</td>
<td>Young people and workers</td>
<td>Medium</td>
<td>Supervise young people on and off trains to ensure no one is left behind and no one injures themselves. Allocate young people to workers so no one person is responsible for the whole group.</td>
<td></td>
</tr>
<tr>
<td>London Underground</td>
<td>Young people and workers</td>
<td>Medium</td>
<td>Supervise young people on and off underground trains to ensure no one is left behind and no one injures themselves. Allocate young people to workers so no one person is responsible for the whole group. Issue emergency contact numbers so if any one is lost they can get in touch.</td>
<td></td>
</tr>
<tr>
<td>Scenario</td>
<td>Category</td>
<td>Risk Level</td>
<td>Precaution</td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Loosing young people on site and on trips out</td>
<td>Young people</td>
<td>Medium</td>
<td>Issue young people with contact numbers for workers in case they get lost. Arrange meeting points that people know. Consider the appropriateness of including particular young people.</td>
<td></td>
</tr>
<tr>
<td>Damage to venue</td>
<td></td>
<td>Low</td>
<td>Choosing appropriate activities and maintaining a positive atmosphere within the group to avoid any incidents.</td>
<td></td>
</tr>
<tr>
<td>Young people running away</td>
<td>Young people</td>
<td>Medium</td>
<td>If YP leave unauthorised call parents to inform them, call police if necessary.</td>
<td></td>
</tr>
<tr>
<td>Injury to self</td>
<td>Young people and workers</td>
<td>Low</td>
<td>Monitor activities of young people, and choose appropriate activities if necessary</td>
<td></td>
</tr>
<tr>
<td>Emotional wellbeing</td>
<td>Young people and workers</td>
<td>Low</td>
<td>Maintain a positive environment within the project</td>
<td></td>
</tr>
<tr>
<td>London Eye</td>
<td>Young People and workers</td>
<td>Low</td>
<td>Possible fear of heights. If any one does not want to go on the eye respect that decision.</td>
<td></td>
</tr>
</tbody>
</table>

**ASSESSED BY**: ................................................................. **SIGNED**: ..................................................................................................................................................................................................................................................  

**DATE ACTION TO BE COMPLETED BY**: ................................................................. **DATE COMPLETED**: ..................................................................................................................................................................................................................................................  

**LINE MANAGER**: ................................................................. **SIGNED**: .................................................................................................................................................................................................................................................. **DATE**: ..................................................................................................................................................................................................................................................................................................................  

**LINE MANAGER COMMENTS**: (eg list any action required which has been referred to a higher management, and state to whom it has been referred)
Stranger Than Fiction

Young Person's Personal Record

Name:  

Date:  

How would you rate yourself at the moment?

<table>
<thead>
<tr>
<th></th>
<th>Not so great</th>
<th>Ok</th>
<th>Great</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning new skills</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Working with others in a group</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solving problems</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My self confidence</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Making my own decisions</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communicating with people</td>
<td>I don't know</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What would YOU like to get out of this project? ....Are there any particular skills you’d like to gain?
## Stranger than Fiction
### Young Person’s Personal Record

**Name:**

**Date:**

---

**AFTER THE PROJECT!!!**

How would you rate yourself now?

<table>
<thead>
<tr>
<th></th>
<th>Not so great</th>
<th>Ok</th>
<th>Great</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Rating Icons]</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning new skills</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Working with others in a group</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solving problems</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My self confidence</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Making my own decisions</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communicating with people I don’t know</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**What have you gained from this project? **...

**Are there any creative skills you have developed?**
What have you gained from this project? ....Are there any personal skills you have developed?

What has challenged you the most within the project?

What have you most enjoyed about the project?

Are there any ways in which this project could be improved? What suggestions could you make?
Are you interested to do more workshops with apt arts?

Yes  /  No

What are your interests / thoughts?
envision core values
The following are a set of goals and principles designed to guide envision's work.

Our purpose:
- To promote practice which makes a positive and additional contribution to the inclusion of young people within galleries.
- To support galleries to create sustainable and beneficial opportunities for young people, and promote recognition of the role they can play in re-engaging and nurturing the skills and aspirations of young people experiencing social exclusion.
- To work within a spirit of collaboration and inclusion, ensuring that young people and key agencies who support young people's personal, social, educational and creative development are genuinely included within the development of all aspects of our work.

Our practice:
To develop contrasting examples of practice relevant to diverse venues which:
- Build on and are informed by existing examples of good practice from within a broad professional field supporting work with young people.
- Address key priorities/research questions within the national and local context.
- Prioritise effective, honest and reflective documentation and evaluation.
- Address the professional development needs of all participating staff and facilitators.
- Are aspirational, and seek to ensure that the outcomes inform, and are permanently rooted in, future practice.
- Identify tangible sustainable approaches to engaging young people within visual arts venues, maintaining the specific contribution galleries can offer and promoting quality experiences with practising artists, original work and cultural venues.
- Nurture equal and positive partnerships and promote collaborative working practices with agencies who support young people.
- Promote the philosophy of broadening access to the visual arts for young people, and promote the ethos of a youth-friendly gallery throughout the culture of the whole organisation.
- Share the learning benefits across a broad national field.

Our relationships with young people:
- To provide specific benefits for disadvantaged and marginalized young people.
- To develop this work within the context of broader youth engagement/access strategies to support inclusion in mainstream or complimentary provision, enlisting the support of other professionals and agencies where appropriate.
- To respond to young people in a responsible, professional and ethical manner, and work within appropriate policy, legislation and good practice guidelines.
- To commit to a youth-centred approach, ensuring that we prioritise the needs of participants, and that we support young people's genuine and active participation in the design and delivery of our current and future work.