

The Department for  
Culture, Media and Sport

*Learning to Listen: Core Principles for  
the involvement of children and young  
people*

**Action Plan 2003/4**

## **Foreword**

In June 2002 DCMS launched its first Core Principles Action Plan. The aim was to take a leading role in Government in trying to encourage a new way of working. We then reviewed our progress against this plan in Spring 2003, reflecting on what we had achieved so far and bringing together some of the lessons we learned in our first year. This year the Department has produced a second Action Plan, which builds on the important task of involving children and young people in the design, delivery and evaluation of activities and services which they use or which have an effect on them. This Action Plan is a continuation of our ongoing commitment to increase opportunities for children and young people to have meaningful involvement in the development of policies and services that impact on their lives.

On joining DCMS in June 2003 I was pleased to hear about the work that was going on both in the Department, and in our sectors, to increase the involvement of children and young people. I believe that this is crucial to our success as a Department and it has my full backing.

I was impressed by the enthusiasm of organisations across our sectors for greater participation by children and young people and by the innovative and exciting work that is being done. Changing the way that we work is a difficult and time-consuming process and there are a number of challenges facing organisations in consulting and involving young people. I believe that working together to recognise and face up to these challenges is the best way to overcome them. The result will be activities and services that engage new audiences and better meet the needs of all young people.

This year we again plan to hold a seminar to bring our sectors together to share ideas and best practice. We will also develop a Core Principles area on the DCMS website and continue to work with our sectors to increase participation and collect and share further case studies of innovative and exciting practice. I hope this will further increase awareness of the 'Core Principles' and facilitate more joined up working across our sectors. I look forward to seeing this work progress over the coming months.

**Estelle Morris**  
**Minister of State for Arts**

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## Introduction: Our Vision for Involving Children and Young People

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The Department for Culture, Media and Sport (DCMS) aims to offer everyone the opportunity to improve their quality of life through cultural and sporting activity. In particular we recognise the importance of access to sport and culture for children and young people - from the earliest play, to taking part in sport and arts activities at school and listening to music, visiting galleries or playing sport in leisure time. All these activities improve the quality of life and can help children build confidence, improve self-esteem and develop skills.

Young people already make up a large percentage of visitors to museums (22% of total visitors are children), library users, those who plays sports etc., particularly through school activities and trips. However, children and young people repeatedly call for broader provision of things to do out of school hours. This is borne out by the results of the CYPUs national consultation and the recent 'Str8 Up' Ministerial Listening Tour.

The UN Convention on the Rights of the Child recognises each child's right *"to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts"* (Article 31). DCMS believes that **every** child should have these opportunities.

The Government has a 20-year aim to eradicate child poverty. It's important to recognise that this doesn't only apply to material poverty and that many children and young people, especially those living in deprived areas, suffer from 'poverty of opportunity'. Broadening access, for this and future generations, to a rich and varied cultural and sporting life is therefore one of the Department's key objectives. A crucial step was taken towards improving access to culture in December 2001, when the Department announced free entry for everyone to all National Museums and Galleries sponsored by DCMS. The number of visitors has risen substantially since the removal of charging.

We recognise that cost is not the only barrier to access for children and young people. Many will have negative perceptions about certain sports or cultural activities and feel that these have nothing to offer them. It's vital that our sectors reach out to and involve children and young people, especially those that we have traditionally not engaged with. This will help us to reach a position where individuals and communities feel ownership of, and can take pride in, their cultural and recreational resources – from the biggest national museum to the smallest local play facilities.

If our sectors are to offer services that children want to take part in and are beneficial to them then it's vital that they are involved in the design, development and evaluation of policy and provision. Organisations who currently work in this way have recognised the benefits it can bring - involving children brings creativity, new ideas and can open an organisation's eyes to the different viewpoints and diversity of their audience.

Since we first signed up to the Core Principles we have become aware of the benefits of involving young people and of the excellent work that is going on in our sectors. However, there continues to be insufficient opportunities for participation. This plan renews our commitment to increasing these opportunities in the cultural and sports

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sectors and to ensuring that children and young people have meaningful involvement in the development of policies and services that impact on their lives.

### Contacts in DCMS

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### DCMS and the cultural, media and sports sectors

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DCMS has a unique relationship with the cultural and sports sectors, whereby the majority of these services and activities are delivered by other organisations (such as Sport England, the Arts Council of England, English Heritage and the Tate Galleries). These are called Non-Departmental Public Bodies (NDPBs) and are funded by DCMS. They will spend money on smaller arts, cultural or sports programmes; which deliver the activities, frequently in partnership with others such as local authorities. Therefore DCMS delivers very few services directly but remains broadly responsible for: sports, recreational and creative activities; initiatives involving music, play, the visual arts, film, dance, drama, poetry, reading; organisations such as museums, galleries, and resources such as archives. We also have responsibility for services such as local libraries, and for historical sites such as Hadrian's Wall and Hampton Court. For the sake of this Plan these very diverse responsibilities and organisations will be referred to as the "cultural and sports sectors".

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### **Developing our Approach**

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Given the relationship outlined above, success in effectively involving young people will best be achieved through securing commitment to the Principles and encouraging organisations to embed them in their everyday approach to policy making, service delivery and evaluation. We set out to do this by raising awareness among our sectors, facilitating a network of contacts, recognising the challenges and drawing together examples of good practice. The review produced in March 2003 draws together the outputs of last year's work. This year we plan to maintain and develop activity in these areas of work and include building capacity as an additional strand.

#### ➤ **Raising Awareness**

This remains a fundamental strand of our work towards mainstreaming the Core Principles. One way to achieve this is by Ministers mentioning them when meeting with sponsored bodies whose policies or services affect children and young people. We will continue to make sure that all relevant briefing for Ministers and senior officials includes a prompt to explore the extent to which that organisation consults and involves children/young people in developing policy and practice. When there is no prior experience of involving young people, the organisation will be asked what plans it has to do so in the future. Estelle Morris, the recently appointed Minister for Arts has committed to the Core Principles.

Last year the CYPUP made a presentation to the DCMS Management Board about the Core Principles. We intend to maintain awareness at the highest level by providing frequent updates to Ministers and Senior Management.

In the coming year we plan to develop a Core Principles area on the re-launched DCMS web site where we can make available the current Action Plan and most recent Review, highlight examples of good practice, advertise events and provide links to other useful sites. This will support the other areas of our Core Principles work.

The Core Principles were included in last year's DCMS Annual Report and we will endeavour to ensure that it is in next year's report.

#### ➤ **Building Capacity**

The Education & Social Policy Unit (ESPU) is responsible for championing the Core Principles within the Department and in our sectors. It is a key part of the Unit's Business Plan this year. ESPU has recently been merged with the Policy, Innovation & Delivery Unit, as the merger progresses we will have an increasingly high profile role in mainstreaming core principles in to the policy development and programme delivery work of Divisions in DCMS. We currently have one HEO and one EO who work on the Core Principles amongst other policy areas.

We are hoping to incorporate an element of Core Principles training (provided by CYPUP) in to the new DCMS policy staff training package.

#### ➤ **Networking**

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Every NDPB, sponsored body and division within DCMS has nominated someone to lead this approach, within their area of expertise.

Whilst the initial drive for the Core Principles comes from ESKU, which has a small number of staff contributing to this agenda, the most crucial input comes from the contacts that have been identified throughout the Department and its sectors.

These key contacts bring particular expertise in one area such as the built environment or the media. They are in an ideal position to:

- advise on the impact of the Core Principles for their sector;
- help maintain a dialogue between ESKU and those delivering services;
- make this approach intrinsic to policy and service development, where these will affect children and young people.

We will continue to maintain our important internal links, and will build new ones by identifying who the key people are and holding bi-lateral meetings to make sure that the Core Principles are considered in policy development and programme delivery.

We continue to develop close relationships with key external contacts. This is vital in sourcing examples of good practice and information about future initiatives, which children and young people will contribute to.

A strong contact network is crucial to enable us to share information and help organisations develop new opportunities for children to be involved. We plan to hold another seminar event in Autumn 2003 to bring together our network, share experiences and identify challenges and possible solutions. The development of the Core Principles area on the DCMS website will also strengthen our network.

### ➤ **Recognising the Challenges & Learning from Experience**

The diversity of the cultural and sports sectors poses the greatest challenge in embedding this approach as one size won't fit all. However, we share a common vision in the Core Principles and DCMS recognises the co-ordinating role it must play to: set standards for participation; advise those who don't know where to start and monitor progress. Overcoming the barriers that have previously kept young people away is another challenge which may make engaging these young people difficult at first. If we are to improve cultural and leisure provision for children and young people, these challenges need to be recognised and there can be no doubt about our commitment to overcome them.

Since the last Action Plan we have we have put together guidance on children and young people's participation in the cultural, media and sports sectors by drawing together some central messages and pieces of practical advice. This has been informed by the voluntary sector and children's rights organisations, as well as by the practical experiences of key individuals in the cultural, arts and sports sectors. By continuing to work together in this way we can develop and add to the guidance.

Last year's *Fresh Perspectives* seminar gave the key people from the Department and our sectors a chance to come together and see presentations of some of the work that is being done to involve children and young people. It also gave them an opportunity to discuss the difficulties facing organisations in working with children and young people and share experiences and possible solutions. This year we plan to

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run a similar event with a renewed emphasis on networking, sharing of experience, identifying challenges and working towards solutions.

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### **Key Deliverables**

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To ensure that we continue to share good practice and to facilitate better communication across the network we plan to:

- Develop a 'Core Principles' area on the DCMS website
- Plan and hold a seminar event for our contact network in Autumn 2003

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### Putting the Core Principles in to practice

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We have profiled examples of what we consider to be some of the best current practice in the sports and cultural sectors, at the end of the Plan. These should inspire others to take this work forward by illustrating the benefits of involving children and young people proactively and suggesting a range of different approaches. From these and previous examples we have identified some common factors within these examples, which have enabled organisations to reach some of the most excluded young people, ensure their work is sustainable and promote the impact of the arts, culture and sport on a variety of agendas. These include:

- Working in partnership with local authorities and agencies, e.g. Kandu Arts & Wiltshire Social Services; Theatre Royal Stratford East & 3 local authorities in East London.
- Gaining community support through ongoing participation by local people, e.g. The Building Exploratory; Imperial War Museum, North.
- Sustained input by young people into central decision-making and real results that young people can identify that they've contributed to, e.g. Tate Modern's Raw Canvas
- Seeking to ensure relevance to Government policies or initiatives to gain additional funding for projects and broader support for the young participants, e.g. Discover & Sure Start; Q Arts & CYPUs National Strategy Consultation; Soft Touch & Home Office's Connecting Communities Fund
- Validation of children and young people's contribution through public exhibition/ acknowledgement, e.g. Radio Authority; English Heritage

#### ➤ Priority DCMS Policy Development Areas

Many of the examples of good practice from our sectors illustrate children and young people's involvement in the design, delivery and evaluation of individual programmes or activities. The next, more challenging, step is to involve children and young people in higher-level decisions and the development of Government policy. We will continue to encourage policy makers throughout DCMS to involve children and young people in a variety of ways, such as consultation exercises, focus groups, youth forums, and seminars. There are currently three key policy areas that we are focusing on where children and young people's involvement will be integral to their progress and which we will monitor specifically in relation to the Core Principles:

#### **NEW ARTS AWARD SCHEME**

**Aims:** To secure the next generation's interest in the arts, extra opportunities are essential. The arts need to be promoted as something enjoyable and fundamentally important. DCMS is developing an award, targeted at 14-19 year olds, that:

- Recognises young people's achievement in the arts;
- Provides an incentive for young people to increase their participation in the arts;
- Promotes excellence in the arts amongst talented young people;
- Provides an opportunity for young people to participate in a national scheme that promotes the arts as a collaborative as well as an individual activity.

**Involvement of Young People:** In developing a strategy for consulting young people about the proposed awards, we adhered to the structure contained within the DCMS action plan which outlined the various phases of how young people would be involved in the development of the award. The first phase concentrated on developing the award and the involvement of the young people in shaping it.

In August 2002, two groups of young people were consulted about the proposed arts award. One group was from the Children's Rights Alliance of England (CRAE) and the other was from APT, a youth arts programme which supports young people aged 13-17 to participate in cultural and creative opportunities in Nottingham.

Representatives from CRAE visited the Department to talk about their work generally. They expressed an interest that the children and young people would be able to influence real policy and were keen to be consulted on the proposed awards model under development – an upcoming training workshop they had arranged would allow them to discuss the awards model.

We sent CRAE a list of questions we thought would help us understand what they thought about the award and whether our model addressed their needs. These were passed on to a group of young people. After the young people met, they sent us their findings in a report and this was used to tailor our questions when we consulted the group of young people from APT, who came into the Department on 5 August 2002.

**Evaluation:** Many of the concerns and suggestions between both groups about the model awards were identical. They felt that the award should have real value and status and be recognised as a qualification. They were also in agreement about the chance to be able to work individually and in a group. However there was disagreement about whether or not the awards should be held in school or not. CRAE thought that it would better if the award had some connection with schools. APT felt that the awards were held outside school as they felt that teachers would interfere in their work.

Some distinct ideas and suggestions came through from both groups. The young people from CRAE thought that a grant should be made available to young people from poorer families to help cover the cost of materials. The APT group spoke about the award giving them the opportunity to be able to show the work they had completed to other people, such as parents, peers, employers and community.

The steering group, convened to develop the awards, was keen to include a strong leadership element. When we questioned the young people about this, the majority said they didn't want it included. This contradicted the experience of the Young Arts Leader Award (an existing award scheme we looked at), which was successfully delivered in schools.

**Recent Developments and Future Plans:** We met with the group of young people from APT again in Summer 2003, to give them feedback on how their comments have shaped the structure of the proposed awards. It also provided us with an opportunity to consult them on how to pilot the award. We are keen to involve the young people as the award develops and have asked ACE to consult them.

## CREATIVE PARTNERSHIPS

**Aims:** Creative Partnerships is the DCMS's flagship programme in the cultural education field. The idea is a very simple one - giving young people of school age (5-19) and their teachers the opportunity to explore their creativity by working on sustained projects with creative professionals.

**Structure:** DCMS has provided the Arts Council of England (ACE) with £40 million to pilot Creative Partnerships in 16 areas across England over the next two years. We're concentrating first on areas of economic and cultural deprivation, and areas of rural isolation. 15 - 25 schools in each area have been selected to take part. Peter Jenkinson, the inspiration behind the New Art Gallery Walsall, took up the post of National Director of Creative Partnerships on 1 October 2001. The funding for the project came on stream in April and each of the 16 Partnerships now has a locally based Creative Director. The Creative Directors are responsible for brokering relationships between schools and cultural professionals and organisations in their area, as well as co-ordinating training and support for the teachers and cultural organisations involved. Activities have been up and running in Creative Partnership schools from September. The project is very much locally driven, and schools decide, with their creative director, which creative professionals and organisations to work with.

**Involvement of young people:** Creative Partnerships won't be something that's done to young people, rather it will be done by them and with them. Consultation with young people is enshrined in the policy framework document, agreed by DCMS, DfES and ACE. This will govern the delivery of the programme and ensure young people's involvement in:

- deciding what creative activities they take part in, and what local partnerships to form;
- developing the national marketing strategy for Creative Partnerships.
- evaluating each project - these views will influence the development and expansion of Creative Partnerships.

Children and young people across the country are getting involved in Creative Partnerships (CP) in a variety of ways. For example in the Barnsley, Doncaster & Rotherham CP, rather than bring together 'focus' groups who have been involved in the programme for the purpose of research, an out-of-school programme will be run. This will aim to establish good practice in terms of enabling young people to shape, develop and lead programmes of work. Children as young as five have been involved in creative consultation programmes, focusing on the school environment and how they would like to change it.

In Nottingham, CP workshops have taken place with a cross section of children from CP Primary Schools. The workshops gave CP Nottingham an initial opportunity to meet some of the children they would be working with and developing projects for. The results of the workshop have been fed into the initial projects developed. Further workshop consultation sessions are planned which will provide more in-depth knowledge for future reference and input.

Another good example is CP London East, which has recently initiated 2 youth forums. Each CP London East school has elected 5 young people on to the Youth Forums:

- a Primary Forum involving 70 children from years 3 – 6
- a Secondary Forum involving 55 young people from years 8 - 10

The forums will meet separately twice termly to share ideas and exchange creative experiences. Each meeting will focus on how to make connections between the various CP London East schools and create space for young people to discuss their ideas, feelings and their concerns about creativity. Each forum member will act as a Creative Partnership ambassador within their school and represent their school in a range of cultural and creative contexts.

**Evaluation:** A major research programme will be run alongside this first stage of Creative Partnerships. This will test the impact that engagement with the programme has had on the young people themselves, their teachers and the creative organisations. It will examine what impact young people feel that Creative Partnerships has had on their motivation, self confidence and engagement with school, and what new skills they have learnt.

**Future Plans:** Work is now beginning on planning for the expansion of Creative Partnerships beyond 2004 and Ministers have pledged to double the size of the Creative Partnerships programme by 2006.

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

### **CHILDREN'S PLAY REVIEW**

**Aims:** DCMS is the Department with lead responsibility for children's play. The review of play, jointly sponsored by DCMS and SureStart (DfES/DWP) and chaired by the Rt Hon Frank Dobson MP, will lead to an independent report to Government which will be published in autumn 2003. It will make recommendations to Government about priorities for allocating National Lottery funding to play.

**Structure:** The review undertook consultation with adults and children of all ages across the UK, with both live consultation events and a BBC Newsround survey which attracted more responses than any previous Newsround survey. The consultation exercise has now been concluded and the results are being analysed. They will be written up and published in a report this autumn. Government will then consider how to take forward the recommendations and how any future Lottery funding might reflect those priorities.

**Involvement of children:** The review has given children and young people a real opportunity to have their say about what play opportunities they want and to influence future funding priorities. Children of all ages were present at several of the consultation events and were able to feed in their views both in person, in writing and via the Internet.

## **CULTURE ONLINE**

### **Aims**

Culture Online is an exciting DCMS initiative to extend of the reach of arts and culture through the use of new technologies. Culture Online projects will encourage children and adults alike to engage with arts and culture in new and exciting ways by providing access to the UK's national collections and cultural resources, and promoting creativity through the use of the internet and other digital technologies. It is anticipated that approximately 50% of projects will be aimed at school age children and will:

- increase access to arts and culture
- enhance children's learning and enrich the curriculum
- support wider and richer engagement and learning
- encourage social inclusion by engaging new audiences of children and teachers

### **Structure**

£13m has been allocated between now and 2004 to fund 20-40 projects which will fulfill these objectives using digital technologies in new and imaginative ways. These may include techniques ranging from the internet to digital tv, and from mobile phones to CD Roms. Culture Online will be delivered through collaborations between cultural and commercial organisations and will encourage people all over the country to interact with the cultural assets of the nation in new and more creative ways.

Jonathan Drori, former Head of Commissioning and Editorial Director for BBC Online, is the Director of Culture Online. He and his creative team will broker partnerships and commission projects on a rolling basis with the first tranche to be available to the public from Autumn 2003.

### **Involvement of Young People**

For the initial 'vision' document for Culture Online, we held 3 basic focus groups, 2 with children and 1 with teachers. For the development of the detailed business plan we held a further 7 focus groups around the country - these includes 3 groups with children (aged 9-10, 15-16 & 17-18) and two groups with teachers (primary and secondary). The groups were organised and run by a professional market research company (SRU) and the results analysed and used to inform the business plan. We showed each group different 'stimulus materials' to demonstrate potential digital projects - including mocked-up web screens and videos of different activities. They were then asked to fill in work books and a structured discussion was facilitated to find out what they found most (and least) engaging and potentially useful. We found the focus groups invaluable in challenging some of our preconceptions about what children of different ages might need and in confirming the priority areas for Culture Online.

### Testing and Evaluation

Although we are not yet able to give precise details of the individual commissioned projects, we intend to follow best practice. Every project that is intended to reach an audience of children or young people will be commissioned on the understanding that they will be created with the involvement of young people throughout the development and testing process. Evaluation taking place on individual projects will also involve children and young people to determine the success in reaching and engaging those audiences. Lessons learnt will then be carried through to the next tranche of projects.

#### ➤ Innovative new work in the cultural and sports sectors

Many organisations have excellent projects planned which will increase children and young people's input into the work of that sector. We have profiled one example here, with a commitment to report back on progress, one year on, in Spring 2004.

#### THE READING AGENCY - YouthBOOX

**Aims:** YouthBOOX aims to create new approach routes to reading for disaffected and socially excluded young people – teenagers whose homes are book-free zones and who associate reading with formal education and failure.

**Structure:** The YouthBOOX programme has been developed by The Reading Agency in partnership with the National Youth Agency. It has been running for five years, and so far has worked in around 20 local authority areas. The 2001-2 programme was funded by the DCMS Wolfson Challenge Fund. This had two main strands, one operating nationally and one involving local fieldwork. The national strand included a mapping of current activity, the development of a database of young adult fiction classified according to the key issues identified by young people themselves as of interest, and website development, again involving input from young people. The local fieldwork took place in Sheffield, Coventry and Norfolk. They identified appropriate areas in which to work, and set up the youth worker/librarian partnerships. These were identified either by expressions of interest by youth workers and librarians, or by pairing libraries/youth organisations in deprived areas that were in close proximity and therefore likely to prove a useful partnership.

The programme aimed to:

- Reach and inspire young people to re-engage with reading and libraries
- Embed, at policy level, the benefits of library/youth service collaboration, setting up best practice guidelines and developing formal structural links between the two services and related services such as Connexions, schools, literacy initiatives and arts projects
- Disseminate best practice reader development models including a database of books/websites that can help with life's big issues, guidance on mentoring and evaluating performance, and a training programme for youth worker/librarian partnerships of the future
- Develop models of innovative local reader development work by running a range of activities, with a particular focus on new media.

**Involvement of Young People:** Librarians and youth workers involved the young people in the development of the programme. This involved talking to them as individuals and getting to know them, finding out what enthused them and following through with tailor-made (and sometimes specially bought) reading material. It proved important for the Co-ordinators to spend several weeks on social and fun activities before even introducing the reading theme. The young people also completed a YouthBOOX questionnaire designed to assess their attitudes to reading. Young people were also involved in a range of projects focusing on the development of the library services and of the library environment.

These included research visits to libraries and designs for young adult areas. In some cases they were given a budget to buy reading materials for their youth project or library; in others they made videos about the kind of library service they wanted to see, both physically and organisationally. Some of these activities have led to lasting change in the way library services are delivered. The young people's ideas were eye-opening for librarians and youth workers, showing an imaginative, exciting but also very grounded approach to the question of what would make a better library space. Young people were also involved in the planning and delivery of one key showcase event, the Showroom Showcase at the local art house cinema in Sheffield.

**Evaluation:** This was mainly undertaken through exit interviews with the YouthBoox Co-ordinators, who gave structured evidence of the way in which young people's attitudes to reading and to libraries had changed as a result of their participation. This evidence was based on personal knowledge gained of the young people, as well as feedback from the YouthBOOX questionnaire as outlined above, and includes many quotes from the young people themselves.

**Future Plans for YouthBoox:** The Paul Hamlyn Foundation is supporting the 2003/4 YouthBoox programme - YouthBOOX: Moving On. Local projects in Richmond, Essex, Shropshire, Kensington & Chelsea and Northumberland will continue with this exciting work of encouraging socially excluded young people to become more involved with creative reading. They are exploring how to inject the basic literacy skills that the young people ask for into the basic structure of the YouthBOOX groups.

➤ **Good Practice to Date**

The following examples from the cultural and sports sectors illustrate the varied approaches to involving children and young people. There are many other which we intend to showcase and we are looking at ways to bring these to your attention.

**DULWICH PICTURE GALLERY: WONDERFUL PICTURES**

**Aims:** Wonderful Pictures was a 6 month project initiated by the Education Department at Dulwich Picture Gallery. The project was inspired by the Gallery's collection and culminated in a two week exhibition complete with private view and related publicity.

The idea behind this project was to empower a group of primary school children and their school into using an art project and exhibition as a means of teaching in a cross curricular way, and to improve the schools' self-image in the process.

The project improved pupil's skills in Art and Design, English (reading, writing, speaking and listening, vocabulary development, language extension), History, Science, ICT, PHSE (Personal, Social and Health Education) and Citizenship, and Communication.

This project was not only seen as of benefit to related areas of the National Curriculum but as providing opportunities to broaden experience, increase self-esteem, raise morale and hence achievement levels.

**Structure:** Wonderful Pictures was an exceptional project working with two year 5 classes from Bessemer Grange Primary School in Southwark.

The project began in Spring 2003 with tours of the portraits in the Gallery's collection. The Gallery's team of teachers encouraged the children to look at and think about pose, gesture, expression, body language, status and symbolism in these fine 17<sup>th</sup> and 18<sup>th</sup> century portraits by artists such as Gainsborough, Rembrandt, Rubens and Van Dyck. They looked at the relevance of background and composition, the role of colour, clothes, viewpoint and size of canvas.

Following the tours the children worked intensively with the Gallery's artists to create a body of art work in diverse media including collage, pen and ink, printing and felt making. They began with transcriptions projects working directly from high quality reproductions of the Gallery portraits, they then made portraits of each other, and finally they made self-portraits using a photograph or a mirror.

The children created their own interpretation of themselves – some are abstract, some are individual pieces, others are collaborations. In the summer term the focus of the project moved away from creating artwork, to creating the exhibition as the children learnt how to express their art work and the abstract concept of an exhibition in their words.

Every department in Dulwich Picture Gallery was involved in some way in this project.

The Press and Marketing department met with the children to talk about publicity strategies, and gave advice on how to write a press release. The children produced their own press releases, flyers and posters, and organised their own captions combining skills in English, Design and ICT.

The Director met the children to give help on how to prepare speeches for the opening night, and how to give tours of the paintings. He also spoke to the whole school at a school assembly about the project. They learnt from the warders not only the Gallery rules but also the tact and politeness required when dealing with members of the public.

Communication skills were of particular importance in this project. There were speeches given by the children at the opening event, explanations to the visitors of their artwork and the paintings in the Gallery which acted as inspiration.

In addition the children did their own catering for the private view, and sold t-shirts featuring their art work.

The private view took place on Friday 20 June, and the exhibition was open to the public from Saturday 21 June – Sunday 6 July during normal Gallery opening hours.

### **Involvement of Young People**

What is unique about this project, and what made it so exciting, is that the children took the lead.

In addition to creating all the art work for the show, the children were involved in all aspects of creating the exhibition, taking advice from various members of senior staff from Dulwich Picture Gallery.

They:

- Wrote their own Press releases
- Designed their own flyers and organised their own publicity
- Devised their own private view invitation list
- Commissioned a designer to produce the private view invitation card
- Were involved in the hanging of the exhibition
- Prepared their own speeches for the opening event
- Organised the catering for the private view
- Organised the warding arrangement for the private view
- Gave tours of their exhibition, and of the paintings from the Gallery's collection that inspired their art works, for visiting classes from their school.

### **Evaluation**

A written record has been kept. Comments from all involved – children, teachers, artists, Dulwich Picture Gallery staff - were sought out and registered.

A dissemination leaflet will be produced in Autumn 2003.

## **BRAUNSTONE SPORT ACTION ZONE**

**Aims:** Braunstone was designated as a Sport Action Zone (SAZ) in 2001 by Sport England. It is currently one of twelve Sport Action Zones nationally. Its designation was made because North Braunstone is the most deprived ward in the East Midlands. A needs assessment and action plan was the first piece of work to be undertaken by the SAZ team. This aimed to identify what should happen over the next 4-6 years.

**Structure:** It was recognised that surveys and questionnaires only have limited value and do not really give residents the opportunity to fully give their views and to be involved in the action planning process. It was decided to use participatory appraisal techniques which, would give residents the opportunity to get more involved. A process called 'Community Appraisal through Action Planning' was used which gave the work a robust framework.

**Involvement of Young People:** The SAZ team spoke to 700 residents on an individual basis and over 200 of these were young people. The young people were spoken to in schools, in sports clubs, in community centres and on the street. A variety of techniques were used to talk to the young people. This included drawing

and miming the sports, which they would like to play, asking them to fill in a timetable of how they spent their free time, using sticky dots to vote for activities/facilities and lots of other different techniques. These techniques all worked really well and the information which the young people gave was excellent. It enabled everybody to contribute their own views. There were a variety of debates With young people – it even prompted a discussion between two nine year old boys about what sport was and whether 'tig' was a sport or not.

**Evaluation:** This process gave a very detailed picture of sport in Braunstone for residents including young people. It also showed the different barriers to playing sport which young people face. It became clear that many individuals experienced several of these barriers and in some cases all of them at the same time. It was clear that young people were really interested in playing more sport and indeed, a wider variety of sport. This led on to the next stage of developing projects in order to address the issues which had emerged from the needs assessment and action planning process.

**Future Plans:** A series of projects is being planned by the SAZ for using sport as a way of improving the quality of life in Braunstone – young people are a key part of this. One of the very first projects will be about using sport to reduce anti-social behaviour and vandalism on the estate. Young people said that they liked to play football and if there was more football then that would stop them hanging around the streets and drinking and getting into trouble – but they wanted more than just football e.g. basketball and 'Dj ing'. One lad said 'We can't be in two places at once so if we are playing sport we can't be doing anything else'. This project has now been developed using their views and is expected to be launched in Autumn 2003.

This process has now become a 'Way of Working' for SAZ and it has shaped how they involve young people in their work. The main principle of their work is that residents and young people are the experts on sport in their community and in their lives. SAZ sees it as their job to involve young people in every aspect of their work – after all they will be the ones playing sport and taking part.

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Development Focus UK (consultants for the 'Community Appraisal through Action Planning on 01273 700707

### **THE VICTORIA & ALBERT MUSEUM - Gifted and Talented Masterclasses**

**Aims:** To develop a programme which provides high quality art and design education in a museum context for young people with artistic talent. The masterclasses will provide an opportunity to gain new experiences, skills and to develop a personal style and understanding of art. The programme has been, and will continue to be shaped by the feedback from the young people.

**Structure:** From March 2002 a year long evaluated pilot project called 'Create!' was run at the Victoria and Albert Museum (V&A), to investigate the type of art provision that young people aged from 11 to 24 years old wanted the Museum to provide. The gifted and talented programme was one element of 'Create!', which also included one-off practical masterclasses, lecture-based masterclasses in the creative industries and portfolio building sessions. These activities were open to all young people.

The V & A established a close partnership with the Royal Borough of Kensington & Chelsea and the City of Westminster's Gifted and Talented Strand. Masterclasses in fashion, digital art, book illustration and drawing were devised over four consecutive Saturdays. The classes were run for groups of students aged 10-11 and 16-18, identified as gifted, and paid for by the schools. The students came from diverse socio-economic, and ethnic backgrounds. Each student was encouraged by the artist running the masterclass to develop new ways of thinking about art and relate it to their own creative style.

**Involvement of young people:** The key objectives of the masterclasses, which were run by artists, was to experience the generating of new ideas in art and skill development, using a combination of the V&A's collection and the artist as a stimulus. Each student was encouraged to discuss what they were doing, feeling and gaining from the classes, freely expressing themselves creatively, which they may not have felt comfortable doing at school or college. As one 10 year old stated, "I learnt that not all drawings or art has to be exact, sometimes it can be messy".

**Evaluation:** Each student kept a diary and at the end of the session they wrote down their thoughts and feelings about the day. The masterclass leader discussed and wrote comments about the students' work. Students also illustrated their diaries with examples of work they felt were the most successful. This diary was a very useful resource in assessing their experiences during the class, identifying skill developments, learning outcomes and how the sessions could be improved. It also proved a very useful record for the students, parents and teachers back at school. During some sessions the students were interviewed by an outside evaluator.

The programmes were run again in the spring. The format and content were modified based on the comments and discussions with the young people. For the older student the programme ran over eight weeks and was more developmental. For the younger students one-day taster sessions proved very productive, with specific tasks and outcomes, which provided a framework in which they felt secure.

One 11 year-old comments, "I thought that the session was outstanding and taught us a lot about art. Today we didn't see art as we usually do like drawing, but we got to see art through a different world. We found different ways of doing art in just one day".

**Future Plans:** The V&A intends to continue running masterclasses for gifted and talented students, along with other events for young people through the 'Create!' programme. Future programmes can be found at [www.vam.ac.uk](http://www.vam.ac.uk).

THE HAYWARD GALLERY : LOOK FORWARD

**Aims:** *'Look Forward'* is based around artist-led digital and photographic programmes with teenagers in care. The programme will enable participants to develop personally and professionally, and to make a key contribution to the Hayward Gallery.

**Structure:** Since 2000 the Hayward Gallery has been developing an out-of-school outreach programme for and with disadvantaged young people.

The Hayward began by pioneering the national *'Make it Happen In Art Programme'* by working with young people looked after by Social Services. Since then the Hayward has developed its own programme, *'Look Forward'*, running artist-led digital and photographic programmes with teenagers in care.

**Involvement of Young People:** Participants have been helped to work like artists, developing their own programmes of work to explore their interests; these have varied from personal experiences such as homelessness to the visual stimulation of skaters in the Hayward undercroft. As part of these programmes, participants explore different equipment and techniques and are given advice on formal and community education opportunities. In addition, instead of the ubiquitous certificate, each participant is presented with a framed original print purpose-made by one of the two leading British artists, Michael Landy and Sonia Boyce, both of whom have work in major international collections, including the Tate.

**Future plans:** This programme has led to the development of a larger two-year programme of photographic and digital outreach projects, Digital Extensions, working with 500 young people aged between 10 and 24 from some of Lambeth's most disadvantaged wards. The programme will enable participants to develop personally and professionally, and to make a key contribution to the Hayward Gallery as well as to creative regeneration in Lambeth.

A series of lens-based and digital media art projects will be led by professional artists working with young people, designed to develop self-directed learning. These projects, operating under different time-scales and formats to suit different individual needs, will be linked to the Hayward's exhibition and its National Touring Exhibitions programme, as well as addressing issues significant to participants. On some projects participants will get involved in building on their own experience and knowledge to design and create information and resources that will travel with National Touring Exhibitions to help other visitors explore ideas in the exhibition. Projects will be delivered in conjunction with community organisations, schools and local arts practitioners and organisations. As well as one-off projects, the programme will establish a club for young people who want greater involvement, as well as offering continuing evaluation and information about community and formal training.

Building on Digital Extensions, which is funded by Lambeth's SRB 6 programme, the Hayward Gallery has attracted funding from Paul Hamlyn

Foundation to develop *See Through*, a 3-year programme which works with young people contacted through Digital Extensions to help us create events and marketing that will attract their peers. *See Through* aims to complement and widen the Hayward's social inclusion programmes as well as those of other local arts providers. Enabling participants to set their own short-term learning programmes, it will also develop an access strategy, working with young people with disabilities to analyse their own priorities at the Hayward, and inform a programme to deliver them.

As well as access to new audiences, the Hayward will benefit from the input of young people in order to address their needs and expectations responsively. See *Through* participants who develop a sustained relationship with the Hayward will be encouraged to take part in, and influence the design of, seminars, gigs, family events and screenings run by Hayward Public Programmes. It is also anticipated that the *See Through* programme will have an impact on wider thinking at the Hayward, whether in exhibitions, press or marketing.

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**Safety, quality and equal opportunity**

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There are established safety standards for working with children and young people and staff should be given appropriate training to ensure these are maintained. Considerable guidance has been produced by experts in the field, on levels of training required to work with young people, codes of contact and information on child protection issues. The Children and Young People's Unit have collated much of this guidance to produce their own standards, applicable to the work of the Unit and other parts of Government.

There is little value in recreating the work that has gone in to developing these standards and anyone embarking on work with children, especially if this a new area for them, would be advised to contact one of the major children's charities (e.g. NSPCCC, NCH) or the Children & Young People's Unit for advice.

Quality must remain at the top of our priorities. Consultation for the sake of consultation can actually be detrimental to an organisation's relationship with children and young people. Awareness of such risks has informed our approach to date and calls for well-considered, planned, meaningful involvement of children and young people rather than piece-meal action or tokenism. In response to this we produced guidance as part of our review of progress in March 2003. As we develop our Core Principles area on the DCMS website we will make this guidance available as a stand-alone document and will add to it as we continue to learn more from our sectors.

Equal access is a priority for DCMS and inclusiveness must be a requirement of all projects, if they are to fully embrace the Core Principles. The needs of children living in rural areas, those living in deprived areas, children from ethnic minorities, refugee and asylum seeking children, children in care must be a central concern if we are to effectively open up our institutions to the wider community. Equally, DCMS aims to increase the involvement in cultural and leisure activities of disabled people. The Department's aim is that this involvement should mean being able to attend venues and events; to have user-friendly remote and intellectual access; and to be employed in the cultural and leisure sectors at all levels. A fundamental premise of this DCMS policy is that it should be based on the knowledge and expertise of people with disabilities.