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Executive Summary

In 2017-18, London Youth piloted a new arts programme, Young Culture Makers. Delivered in partnership with London Youth’s members, the Young Culture Makers programme gives young people the opportunity to work with artists and arts organisations to deliver a youth-led creative project. Ten London Youth members were selected to participate.

The programme structure has four stages:

- Explore (taster sessions)
- Create (group project)
- Inspire (inspiration days)
- Showcase (at local and central London venues)

In addition, members have the opportunity to attend the Young Culture Makers residential weekend, and to gain Arts Award Adviser training and support to deliver and moderate the Arts Award for young people who are interested.

Barriers

At the beginning of the programme, the ten participating members told us that the barriers for youth organisations to delivering high quality arts provision included:

- Lack of space for delivery, storing or displaying art work, as well as space that can get messy.
- Funds and resources to continue to running art programmes sustainably.
- Staff did not feel as knowledgeable or as confident in delivering arts programmes as they did in other areas.
- Some young people had preconceptions about ‘the arts’ which held them back.
- Partnerships can be challenging. One member commented that youth clubs are often approached by arts organisations to run projects with young people. This is broadly a good thing for young people, however it can feel that these partnerships are owned and led by the arts organisations, rather than by what young people or youth organisations want.

The Young Culture Makers programme aims to overcome these barriers by introducing young people and youth organisations to engaging, relevant and high quality arts delivery in their youth organisation. This is enabled through funding for artists’/facilitators’ time, materials and other expenses, access to London Youth’s network and support with building strong partnerships with arts organisations. We also seek to provide CPD and Arts Award adviser training to upskill staff and increase their knowledge and confidence.
Impact

Following the delivery of the programme, the main themes that emerged from the young people’s feedback were:

- feeling proud of their individual and collective achievements and the role they played
- trying new things and doing something different
- building friendships and relationships with others
- gaining confidence.

Feedback from youth professionals included:

- The programme enabled organisations to do a project that they had wanted to run for a long time but hadn't, due to a range of barriers including lack of funding, staff or time.
- Members found that their staff and volunteers enjoyed it and got involved.
- Young people accessed something they wouldn’t otherwise have accessed, including young people who may face additional barriers such as English not as first language, disability or homelessness.
- Youth professionals noticed strengthened relationships and friendships between young people, with many speaking about the group coming together.
- Young people became more open to trying new things and experimenting with art forms over the course of the project.
- Members valued working in partnership and with organisations they hadn’t worked with or even heard of before.
- Members enjoyed meeting each other and having opportunities to network. Young people and youth professionals thought it was beneficial for different groups to meet and work together.
- The residential was very popular amongst both staff and young people, with many young people saying it was one of the highlights for them.

Youth professionals were also asked about the difference the programme made for their organisation. 9 youth professionals responded to this survey. The programme appears to have been very successful in helping organisations make some of these positive changes.

- 5/9 (56%) said their organisation developed partnerships
- 6/9 (67%) gained additional funding
- 7/9 (78%) inspired young people to engage with the creative arts
- 7/9 (78%) enhanced their offer to young people
- 8/9 (89%) discovered new ways of working with young people
Learning from the pilot

At the end of the 2017-2018 pilot programme, London Youth reviewed the feedback from youth professionals, young people and London Youth staff to make changes to the programme based on their experience and feedback:

- Partnerships were a key aspect of the Young Culture Makers programme, with strong cross-sector partnerships being the biggest factor in the success of projects. To support stronger partnerships, London Youth will create more opportunities for members to meet potential delivery partners. We will also share frameworks and provide training on partnership working.
- We found that this programme is more effective when delivered with a relatively consistent cohort working with a partner organisation over a number of weeks. As a result we will provide a longer period of time and more support from London Youth for planning and partnership building, and make our learning about successful delivery models explicit in training for youth professionals.
- We will run a longer Explore stage over the autumn term, including a residential and taster sessions, to ensure that the Explore stage is effective as a period for young people to try new things, and for youth organisations to learn and network.
- This year, members who participated in the pilot will be able to apply for a small grant to continue developing their arts delivery with an aim of making it sustainable. This is in response to feedback from members that one of the main barriers preventing them from running arts provision is the lack of sustainable funding. With a sustainability grant, youth organisations have more time, support and investment to explore how they can embed the work.
- An open question that we wanted to explore during the pilot phase was whether the programme should support young people to progress into further opportunities in the arts at the end of the programme. After the pilot, we can conclude that it wouldn't be appropriate for London Youth to introduce a progression phase at this time. This final stage would make the programme very challenging for one organisation to deliver successfully. Furthermore, the idea of progressing young people on to other provision is not necessarily consistent with the ethos of the programme, which is that brilliant arts opportunities do not have to happen in arts venues and can take place in informal, community spaces where young people feel comfortable. Instead, we will focus on ensuring strong outcomes for young people, and developing youth organisations so that all young people can access brilliant arts opportunities in their community.
Background: Young Culture Makers

In 2017-18, London Youth piloted a new arts programme, Young Culture Makers, which aims to bridge the gap that prevents young people from disadvantaged backgrounds accessing cultural and creative opportunities in London.

Delivered in partnership with London Youth’s members, the Young Culture Makers programme gives young people the opportunity to work with artists and arts organisations to deliver a youth-led creative project. In the Explore phase, young people try out a range of different art forms, deciding what they’re interested in pursuing. Then, working with a specialist partner or facilitator, they deliver their Create stage project, working as a group to realise their vision. In the Inspire phase, young people develop their understanding of their art form by visiting some of London’s inspiring arts and culture venues to see a show or attend an event. And finally, they come together for a Showcase event at the end of the programme, where all the groups have the opportunity to celebrate the projects they have completed.

In addition, members had other opportunities to engage with a wider offer. This included training, support and moderation for the Arts Award, which seven organisations took up, and attending the Young Culture Makers residential weekend in April 2018, which was hosted at Woodrow High House, our outdoor education centre, and delivered in collaboration with Wac Arts, a London Youth member.

The purpose of this report is to share information gathered from the pilot and to highlight areas where further development may be beneficial.
Consultation Process

In September and October 2017, over a dozen organisations, mostly London Youth members but also a selection of other critical friends, were consulted. The consultation focussed on what they, as stakeholders, would like to see in the new arts programme, and their feedback on the draft programme structure.

The draft programme structure was created by London Youth to reflect our early thinking about what the programme could look like, based on previous consultations with members.

The draft structure had five stages:

- Explore (taster sessions)
- Create (team-based project)
- Inspire (inspiration days)
- Showcase (at local and central London venues)
- Moving on (progression opportunities)

In addition, members were asked for feedback on whether the programme should include a residential experience and whether the Arts Award would fit well with the structure.

Draft programme outcomes included:

- London Youth members are able to engage different groups of young people
- Art becomes a regular/core part of LY Members’ offer for young people
- Youth workers are more confident in delivering arts provision for young people
- London Youth members build relationships with local & regional partners in the arts sector
- Young people have better knowledge of routes into the arts as a career or passion
- Young people have improved technical skills in chosen art form
- Young people are aware of opportunities in the arts & how to access them
- Young people develop social and emotional capabilities
- Young people achieve the Arts Award, ideally at Bronze level

We took this draft structure to our members in the consultation period.

The London Youth members consulted were:

London Bubble, Paddington Arts, Haringey Shed, Sound Connections, Wac Arts, Immediate Theatre, Hackney Quest, Canaan Project, Mile End Community Project, Community Focus, The Crib, Angel Shed Theatre, Spotlight, Mousetrap, The Baytree Centre, Knight’s Youth Centre.
Other organisation/individuals consulted were:

A New Direction, Tate, a freelance arts project manager, The National Gallery, Sour Lemons, representatives from Dare London, London Youth’s youth advisory board.

The consultation process yielded the following insights:

1. Structurally, the programme made sense to individuals consulted and they felt the structure would be positive for members, particularly those who hadn’t done projects like this before.. It was considered to be in line with what many other arts organisations deliver, which was identified as a positive. However, we were encouraged to consider the specific value that London Youth could add. In the opinion of arts organisations/arts professionals, what London Youth could bring was the ability to reach young people who may not be accessing some existing arts provision.

2. In order to reach young people who are not already engaged in the arts, we should be working with members who were not specialists in the arts. If there were more places on the programme available in future years, we could look at taking on board some organisations that are looking to expand or grow their existing work or develop new partnerships.

3. Members suggested we measure outcomes including: managing feelings, wellbeing, building friendships, engagement with the wider community, as these were commonly observed as results of arts projects.

4. In our evaluation, we should consider using staff observations to measure young people’s progress in addition to young people’s self-evaluation.

5. The Moving On/progression stage would need more defining and members questioned whether it was really needed. Members felt strongly that signposting alone was not enough to successfully move young people into progression opportunities in the arts, and that much more capacity is needed to do this effectively. Dare London young people felt that ‘progression’ stages often let participants down, and it’s better to focus on what we can do well, which may be initial engagement rather than progression routes. It was agreed that this should not be part of the pilot and should be revisited after.

6. We could add value to members beyond the ten members taking part in the pilot by creating an informal network (which could later be formalised) and connecting our members to each other to support each other’s youth arts work. We should also create opportunities for arts members by using them as delivery partners in the pilot, and by providing platforms to celebrate their work.

7. The Arts Award, an externally accredited qualification for young people offered at five levels, is a great opportunity to recognise young people’s achievements and give them something for their CV. However, it is not appropriate for all organisations. The Arts Award should be available to members as an option, with funds for moderation and training and support from us to deliver it, but should not be required. In order for the Award to be delivered, a member of staff in the youth organisation needs to be trained up as an Arts Award Adviser. If London Youth could support with training, this would be an investment in that organisation’s ability to run the Arts Award in future and more broadly, in their ability to plan and structure arts projects using the framework.
Expressions of Interest and Selection Process

Twenty-two members applied to be a part of the pilot programme. From this, ten members were selected to participate.

Characteristics of members who applied

Size of organisation

The table below shows the breakdown of members who applied to participate in the pilot by size. Members were categorized as small, medium and large based on the organisations’ turnover using the following categories: Small = <100k, Medium = £100-999k, Large = >£1 million.

Table 1: Size of members applying for Young Culture Makers pilot

<table>
<thead>
<tr>
<th>Size of organisation (based on turnover)</th>
<th>Number of organisations</th>
<th>Percentage of applicants vs. percentage of LY members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small</td>
<td>8</td>
<td>36% / 36%</td>
</tr>
<tr>
<td>Medium</td>
<td>10</td>
<td>45% / 54%</td>
</tr>
<tr>
<td>Large</td>
<td>4</td>
<td>17% / 6%</td>
</tr>
<tr>
<td><strong>Total number of applications</strong></td>
<td><strong>22</strong></td>
<td></td>
</tr>
</tbody>
</table>
Location

Applications were made from members based in the following boroughs:

- Camden
- Hackney
- Hammersmith & Fulham
- Islington
- Lambeth
- Merton
- Richmond
- Southwark
- Tower Hamlets
- Wandsworth
- Westminster

In addition, one organisation applied who works across multiple boroughs.

As shown below, the members who applied tended to cluster around North/North East London and South West London, with much stronger representation from inner London boroughs. Only two of the 22 organisations who applied are based in an outer London borough and unfortunately neither of these were successful in their application.

Figure 1: Locations of members applying for Young Culture Makers pilot
Previous participation in London Youth programmes

The majority of organisations who applied to be part of the programme stated that they had previously participated in one or more membership opportunity, including:

- Athan 31
- City Leaders
- City Pitch
- CVC Summer Grants
- Defining Success
- Getting Ready
- Quality Mark
- Residential Centres
- Sports Events
- Training
- Variety Club Funding
- Youth Action

This information was self-declared and in some instances, did not include opportunities previously taken up by members. For example, two organisations stated they had not previously participated in other London Youth membership opportunities. Yet further analysis highlighted that they had either previously held or were working towards a London Youth Quality Mark. One organisation, who had become a member relatively recently, had not participated in any other membership opportunities.

Baseline levels of arts provision

The information below shows the extent and type of arts provision currently being offered by members who applied to be part of the programme. Organisations were most likely to either be doing ad-hoc arts activities, delivered without specialist support, or running regular arts activities, with the support of specialists.
Table 2: Level of existing arts provision of members applying for Young Culture Makers pilot

<table>
<thead>
<tr>
<th>Existing arts provision</th>
<th>Number of organisations</th>
</tr>
</thead>
<tbody>
<tr>
<td>None: An organisation that does not participate in art activities</td>
<td>2</td>
</tr>
<tr>
<td>Ad-Hoc, Specialist: An organisation that does not deliver arts as part of core programme, but may have worked with specialist on specific projects</td>
<td>1</td>
</tr>
<tr>
<td>Ad-Hoc, Non-Specialist: An organisation that delivers relatively simple, unstructured art activities</td>
<td>7</td>
</tr>
<tr>
<td>Regular, Non-Specialist: An organisation that delivers art activities regularly; but not run by specialists</td>
<td>4</td>
</tr>
<tr>
<td>Regular, Specialist: An organisation the delivers art activities regularly; run by specialists</td>
<td>8</td>
</tr>
</tbody>
</table>

Dance, visual arts, arts and crafts, music and drama/theatre were the most common forms of art currently being offered by members who applied to be part of the programme. Some of the less common art forms (captured under ‘Other’) included circus skills, upcycling, augmented and virtual reality and cake decorating.

Chart 1: Types of arts provision already by provided by members applying for Young Culture Makers pilot
Young people’s interest in the arts

Youth workers were asked to indicate the type of arts projects that young people had said they would be interested in pursuing as part of the programme. There were a wide range of art forms that young people expressed an interest in, with music, drama, fashion, dance, and filmmaking being the most popular.

Chart 2: Areas of young people’s interest at members applying for Young Culture Makers pilot

For the most part, the arts activities that the young people are most commonly interested in match those being offered by member organisations. However, it is interesting to note that there is higher demand from young people, and less on offer from members in the following areas: fashion, photography, filmmaking and street art. All of these art forms ended up being popular with the ten pilot groups.

There were also a range of less popular art forms that young people were interested in, including Circus Skills, Stained Glass, Podcast, Beatboxing, Cake Decorating, festivals and more. These are art forms that the youth organisations who applied to be part of the programme are not offering specifically. It would be interesting to know how widely available (free) provision is for these less common art forms and activities which young people are interested in. It is difficult to develop a full picture of where these activities are being offered and how accessible they are to young people. Looking at the primary activities of the National Portfolio Organisations (Arts Council funded arts and culture organisations) based in London, it would appear that there are activities young people would like which are not explicitly catered for. To create a full picture of what’s available, we would need to analyse activities offered by our members and other youth/community groups, NPOs and smaller arts and community arts organisations across the capital, as well as understanding whether these opportunities are promoted through youth and community channels and whether there are costs associated with them. We feel that this would be a useful exercise, but would require more capacity than is currently available at London Youth. For now, we will actively seek to build relationships with arts organisations across the city in order to understand their offers for young people and be able to proactively signpost and connect across the sectors.
Selection of pilot organisations

Ten organisations were chosen to participate in the pilot programme. There were multiple factors in determining which organisations were successful or unsuccessful in being accepted onto the pilot programme. For those members who were unsuccessful in their applications, the feedback from the selection panel, made up from representatives from across London Youth, indicated that they didn’t seem well prepared to take on such a project. Common issues were:

- It was unclear in the application how the project would work practically
- The proposed project was seen to be too generic
- The proposed project was not seen to have a clear enough focus

There were also examples of organisations which were not chosen to participate in the pilot because they had existing strong networks and sufficient expertise in-house to deliver arts projects, and therefore would not benefit as much from participation in the programme.
Young Culture Makers Pilot Projects

In addition to the opportunity to deliver the Arts Award and attend the residential and final showcase, each of the ten participating organisations developed and delivered a creative project in their own setting. These are the projects they ran:

**Action on Disability (Hammersmith & Fulham)**
- Explore stage: 2 taster sessions, one in drama and one in dance
- Create stage: Drama project with The Lyric Theatre
- Inspire stage: drama project culminated in a performance at the Joy Disability Arts Festival in Hammersmith

**Baytree Centre (Lambeth)**
- Explore stage: taster days in different art forms including film, spoken word and theatre, at different points throughout the project
- Create stage: filmmaking project delivered by Baytree staff and volunteers
- Inspire stage: the project was kicked off with a visit to the BFI Future Film Festival

**Canaan Project (Tower Hamlets)**
- Explore stage: taster sessions with 3 different female visual artists
- Create stage: Visual arts project with Bow Arts, working with 3 artists over 10 sessions, exploring jewellery making, drawing and photography.
- Inspire stage: studio visits to Bow Arts' Bow Road site and Nunnery Gallery exhibition

**Coin Street (Lambeth)**
- Explore stage: theatre taster sessions
- Create stage: 12 week project with Waterloo Community Theatre which introduced the young people to different aspects of theatre-making and film-making, including costume design, animation and puppetry.
- Inspire stage: School of Rock in the West End, Pinocchio at the National Theatre

**ECPAT UK (Lambeth)**
- Explore stage: Sculpture taster with freelance artist (coordinated by 198 Contemporary Arts & Learning)
- Create stage: Photography project over 6 sessions with Photofusion including sessions
in ECPAT space and at the Photofusion studio
• Inspire stage: Trip to the theatre after the end of the project.

Laburnum Boat Club (Hackney)
• Explore stage: Laburnum staff brought the young people for a trip to the Tate Modern to explore the collection
• Create stage: Street Art tour, workshop and mural project with Alternative London over one week in half term, followed by trips to galleries. Workshop with fashion design volunteer.
• Inspire stage: this stage blended with the other two stages, as the young people had the opportunity to go to the Tate Modern and on a street art tour, so their Inspiration Days were embedded in project delivery

Mile End Community Project (Tower Hamlets)
• Trained as Arts Award adviser, but due to capacity, had to drop out of the programme.

New Horizon Youth Centre (Camden)
• Explore Stage: creative writing taster sessions in fiction, non-fiction and poetry
• Create stage: Poetry and Spoken Word poetry project with freelance artists over 10 week period.
• Inspire stage: through an existing partnership with Small Green Shoots, spoken word artists came to perform at the youth centre

Rathbone (Lambeth)
• Explore stage: music and dance taster session
• Create stage: filmmaking project over 8 sessions with Raw Material
• Inspire stage: visit to Warner Brothers Harry Potter Studio Tour

South London Refugee Association (Lambeth)
• Explore stage: photography taster with Photofusion
• Create stage: creative gardening project, creating mosaics and sculptures for their garden, delivered by staff and volunteers. Filmmaking project with Wac Arts.
• Inspire stage: trips to museums and galleries in South London in the Easter holidays.
Barriers to delivering arts provision and getting young people involved in the arts

During the initial induction meetings with participating members, additional information was gathered on the existing barriers to delivering arts programmes for young people. These included:

- Lacking the space that would allow the young people to be involved in arts. Some organisations lacked storage space, space that was able to get messy, and space to display young people’s work.
- Having the funds and resources to continue to running art programmes they previously provided.
- Staff knowledge - staff and youth workers did not feel as knowledgeable or as confident in delivering arts programmes as they did in other areas, and felt this was an area where specialist knowledge was needed.

Youth workers also referred to young people having preconceptions of the arts that keep them from participating. We sought to address these barriers through the Young Culture Makers programme by offering engaging and relevant taster sessions to introduce different art forms and by supporting organisations through funding, partnerships support and training.

Partnerships

The majority of organisations indicated during their induction meetings that they had some existing links to arts organisations and/or artists. In the majority of cases, these were personal or professional contacts of individual staff or volunteers. An interesting observation from one member was that they are often approached by arts organisations looking to do projects with young people, and therefore gain access to some amazing opportunities for their young people, however these partnerships feel like they are led by the arts organisations and their projects, rather than by what young people need and want.

That said, many of the members participating had had some links or partnership work in the past. They listed organisations including Waterloo Community Theatre, The Young Vic, Camden Libraries, Cardboard Citizens, Roundhouse, Diverse Dance, Pan International Arts, Dream of Life and Dulwich Picture Gallery.

Although many organisations had existing links to arts organisations and artists, there were a few organisations that had small or non-existent networks. Some felt that they did not have any strong connections and networks with the arts and culture sector that they could call on.

For the Young Culture Makers programme, London Youth benefited from the skills and experience of seven different arts organisations and several freelance artists. These organisations were put in contact with our members, so they could work together to deliver the projects the young people wanted.
The partnerships were:

- The Lyric Hammersmith worked with Action on Disability (had previously worked together)
- Waterloo Community Theatre delivered work with Coin Street Community Builders (these organisations were linked up but hadn’t formally worked together previously)
- Bow Arts partnered with Canaan Project (this is a new partnership)
- Photofusion partnered with ECPAT UK (this is a new partnership)
- Alternative London partnered with Laburnum Boat Club (this is a new partnership)
- Raw Material partnered with Rathbone (this is a new partnership)
- Wac Arts delivered a session for South London Refugee Association (this is a new partnership)
- The Baytree Centre and New Horizon Youth Centre both benefited from support from freelance arts facilitators in drama and creative writing respectively (these were both new relationships)

Demographics of participants

Demographic information is available for 133 out of 151 young people who participated in the programme.

Chart 3: Ethnicity of participants in Young Culture Makers pilot
Chart 4: Participants in Young Culture Makers pilot with or without a disability

- Yes: 15%
- No: 69%
- Prefer not to say: 16%

Chart 5: Age range of participants in Young Culture Makers pilot

- 14 to 17: 49%
- 18 to 21: 20%
- 11 to 13: 18%
- 8 to 10: 6%
- 22 to 26: 7%
Participant engagement with the arts

At the beginning and end of the programme, young people told us which art forms they participate in regularly.

Chart 7: Percentage of participants engaging in each art form prior to start of Young Culture Makers

- Female: 44%
- Male: 56%

Chart 6: Gender of participants in Young Culture Makers pilot
This data indicates that young people were most likely to engage with the arts as consumers of film and music at the outset of the programme. They were also particularly likely to engage in creative activities that can be undertaken in their own homes or communities (dancing, drawing, taking photographs, acting and singing). They were much less likely to attend creative or cultural events that take place in a venue (e.g. seeing live music). Interestingly, even within the same art form, there was a significant drop off from young people engaging day to day, to visiting a venue or event. Taking music as an example: 88% of young people listened to music, but only 25% played a musical instrument and 19% went to see live music. This is not surprising, since we know from other research that barriers like travel, costs and confidence have a huge impact on young people’s ability to engage in the arts at a venue or institution. Still, it is powerful to see that young people were passionate about different art forms and were interested in participating, but were potentially not tapping into the arts and culture landscape available to them in London. Our aim is that through the Young Culture Makers programme, young people who have an interest in a particular art form will have the opportunity to meet artists and practitioners in that discipline and be introduced to local organisations and venues that can provide them with opportunities. Through the Create stage of the programme, young people will have the opportunity to work with artists and arts organisations, and through the Inspire Stage, they will visit a venue in their local area and beyond.

Post-programme engagement with the arts

At the end of the programme, young people were asked again to tell us about their engagement with different art forms. The unpaired results show the most popular art forms across both times as:

- Listen to music
- Watch a film at home or at the cinema
- Draw

The largest increases in participation between the beginning and end of the programme were for *Writing a story or poem* (12%) and *Singing* (10%). However, these increases should be interpreted with caution as the dataset also includes some anomalous results. For example, there was a decrease in self-reported participation in *Make crafts* (-14%) and *Acting* (-15%), despite some young people participating in these activities as part of their group project.
Table 3: Changes to percentages of participants engaging in each art form from start and end of Young Culture Makers.

<table>
<thead>
<tr>
<th>Art Form</th>
<th>Time 1 (n=61)</th>
<th>Time 2 (n=44)</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write a story or poem</td>
<td>31%</td>
<td>44%</td>
<td>12%</td>
</tr>
<tr>
<td>Sing</td>
<td>46%</td>
<td>56%</td>
<td>10%</td>
</tr>
<tr>
<td>See a live performance (e.g. theatre, musical, dance)</td>
<td>30%</td>
<td>32%</td>
<td>2%</td>
</tr>
<tr>
<td>See live music (e.g. a concert or gig)</td>
<td>20%</td>
<td>22%</td>
<td>2%</td>
</tr>
<tr>
<td>Watch a film at home or at the cinema</td>
<td>69%</td>
<td>70%</td>
<td>1%</td>
</tr>
<tr>
<td>Play a musical instrument</td>
<td>36%</td>
<td>37%</td>
<td>1%</td>
</tr>
<tr>
<td>Make a film or a video</td>
<td>33%</td>
<td>33%</td>
<td>0%</td>
</tr>
<tr>
<td>Attend a festival</td>
<td>23%</td>
<td>23%</td>
<td>0%</td>
</tr>
<tr>
<td>Listen to music</td>
<td>87%</td>
<td>86%</td>
<td>-1%</td>
</tr>
<tr>
<td>Visit a museum or art gallery</td>
<td>28%</td>
<td>26%</td>
<td>-2%</td>
</tr>
<tr>
<td>Take photographs</td>
<td>49%</td>
<td>46%</td>
<td>-3%</td>
</tr>
<tr>
<td>Read a book for pleasure</td>
<td>36%</td>
<td>30%</td>
<td>-6%</td>
</tr>
<tr>
<td>Dance</td>
<td>52%</td>
<td>45%</td>
<td>-7%</td>
</tr>
<tr>
<td>Draw</td>
<td>57%</td>
<td>46%</td>
<td>-11%</td>
</tr>
<tr>
<td>Perform or participate as part of a religious or cultural event</td>
<td>25%</td>
<td>13%</td>
<td>-12%</td>
</tr>
<tr>
<td>Make crafts (e.g. sewing, knitting)</td>
<td>25%</td>
<td>10%</td>
<td>-14%</td>
</tr>
<tr>
<td>Act (in a play, at school or for fun)</td>
<td>52%</td>
<td>38%</td>
<td>-15%</td>
</tr>
</tbody>
</table>
Table 4 focuses specifically on data from 29 young people who filled in the arts engagement survey at both timepoints (i.e. at the beginning and end of the programme). This shows an increase in their arts engagement, with every art form seeing an increase in the proportion of young people taking part. It also shows that these young people all got the opportunity to try a new art form during their time on the programme, demonstrating the importance of the programme’s ability to give young people access to new art forms. It should still be noted that this data does not allow us to pick apart when this engagement occurred, i.e. as a part of an activity on Young Culture Makers, or while spending time with family or friends outside of their youth organisation.

Table 4: Percentage of participants who started a new art form during Young Culture Makers

<table>
<thead>
<tr>
<th>Art Form</th>
<th>Percentage of young people</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write a story or poem</td>
<td>24%</td>
</tr>
<tr>
<td>See live music (e.g. a concert or gig)</td>
<td>21%</td>
</tr>
<tr>
<td>Read a book for pleasure</td>
<td>21%</td>
</tr>
<tr>
<td>See a live performance (e.g. theatre, musical, dance)</td>
<td>21%</td>
</tr>
<tr>
<td>Make a film or a video</td>
<td>21%</td>
</tr>
<tr>
<td>Attend a festival</td>
<td>17%</td>
</tr>
<tr>
<td>Play a musical instrument</td>
<td>17%</td>
</tr>
<tr>
<td>Take photographs</td>
<td>17%</td>
</tr>
<tr>
<td>Draw</td>
<td>17%</td>
</tr>
<tr>
<td>Sing</td>
<td>17%</td>
</tr>
<tr>
<td>Watch a film at home or at the cinema</td>
<td>14%</td>
</tr>
<tr>
<td>Visit a museum or art gallery</td>
<td>14%</td>
</tr>
<tr>
<td>Dance</td>
<td>10%</td>
</tr>
<tr>
<td>Perform or participate as part of a religious or cultural event</td>
<td>10%</td>
</tr>
<tr>
<td>Listen to music</td>
<td>7%</td>
</tr>
<tr>
<td>Act (in a play, at school or for fun)</td>
<td>7%</td>
</tr>
<tr>
<td>Make crafts (e.g. sewing, knitting)</td>
<td>7%</td>
</tr>
</tbody>
</table>

Information from this tool was useful for the pilot year of the programme as it allowed us to be clearer on the kinds of arts activities young people already do and/or are interested in.
being involved in. However, difficulties in accurately capturing changes in engagement across time mean that in the longer-term, this information may prove to be more useful within the youth club setting, perhaps as an introductory tool for youth workers to gauge interest in arts activities from the young people before or after the Explore stage.
Programme Impact

London Youth used both quantitative and qualitative methods to evaluate the impact of the programme on young people and youth workers. In this section we summarise the quantitative data collected from young people using the Life Effectiveness Questionnaire and the Warwick Edinburgh Mental Wellbeing Scale, and the qualitative data collected from young people through interviews and focus groups half way through the programme and at the end of the programme, and the end of programme evaluation forms.

The qualitative and quantitative data suggest different conclusions, with the qualitative data suggesting that young people developed their relationships, confidence, knowledge of different art forms and sense of achievement. Unfortunately this is not borne out in the quantitative data. This may be partly due to the small sample size of completed questionnaires, or to the fact that the evaluation methods used were not appropriate for capturing the outcomes that young people experienced.

Some of the issues with the quantitative data collected from the young people may have impacted on the evaluation. These issues were:

- Only 24 young people completed the questionnaire at both the beginning and the end. Out of a programme of 151 young people, this is a small sample size. This means that individual young people’s responses (whether positive or negative) can have a large sway on the overall scores. Many young people were unable to complete the questionnaire due to their ages or additional needs (as outlined below).

- Many of the young people completing the survey were under the age of 12. The language used in the Life Effectiveness Questionnaire (LEQ) is best suited to those aged 12 and up so there is a chance the questions were not fully understood.

- Similarly, many of the young people who did complete an LEQ were also from a London Youth member who works with young people with disabilities. It was fed back to us by their staff that their young people struggled with the language of the LEQ which would likely have affected their scores.

- Two of the organisations participating worked with young people who do not speak English as a first language, so they fed back that there was a significant language barrier that may have prevented young people from fully understanding and accurately answering the LEQ questions.

Looking at the whole set of qualitative and quantitative data, we believe that this programme has helped young people to develop their understanding and enjoyment of the arts, build social and emotional skills, and support youth organisations to feel more confident in delivering creative arts projects on their own or with partners. This is supported by the significant amount of qualitative data we gathered. However we will continue to assess the impact of the programme and review our evaluation methodology to help us do this effectively. Going forward, we will place a greater emphasis on the use of observational tools by youth workers on the progress young people make. This proved
effective at one of the organisations in the pilot year where young people had low-levels of English and it was clear from qualitative interviews with youth workers at the end of the programme that they had a detailed insight into the changes experienced by participants over the course of the programme.

**Improvement in social and emotional capabilities**

At the beginning and end of the programme, young people completed the Life Effectiveness Questionnaire to monitor improvement in social and emotional capabilities. We have included the results from our analysis for the sake of completeness and transparency. However, as highlighted in the preceding section, there were a number of issues with data collection, which are likely to have affected the validity of the data. The following information should therefore be interpreted with caution.

Paired data was available for 24 young people who completed a questionnaire at both the beginning and end of the programme. Analysis of the LEQ scores for this group of young people did not show an improvement in overall LEQ score across the course of the programme. However, scores did increase for a sub-set of young people for individual factors within the LEQ (the LEQ is made up of seven factors). The factors where the highest number of young people showed positive improvements were Task Leadership (50%), followed by Social Competence (41.7%) and Intellectual Flexibility (37.5%).

**Wellbeing**

London Youth also wanted to measure any changes in young people’s wellbeing as a result of participating in the Young Culture Makers programme.

The Warwick Edinburgh Mental Wellbeing Scale was used to measure the wellbeing of the participants on the programme. The shorter, 7 question scale was used to make it more appropriate for young people.

The chart below shows the proportion of young people whose scores improved over the course of the programme. All questions saw over a third to a half of young people showing an improvement between Time 1 and Time 2:
Other Evaluation Methods

As already mentioned, the LEQ and other aspects of the registration and evaluation forms were not suitable for some of the young people engaged on the programme. One member flagged in advance that the questionnaires would not be appropriate as her group were refugees with lower English abilities. In order for this organisation to still be able to evaluate the skill development of the young people, we gave them an observational tool. This is a tool where the youth worker scores individual young people at the start and end of the programme against certain criteria. It appears to have been fairly successful in this instance, highlighting the key areas where young people improved:

• 16/31 young people improved their communication skills
• 15/31 young people improved their resilience
• 14/31 young people improved their motivation and confidence

It also has identified factors where many young people have not been seen to have improved, suggesting that these factors are not a key development area for young people on the programme. The main example of this is the Leadership factor where only 5 out of 31 young people saw an improvement.

Given the success of the observational tool in the pilot year, and the issues that some of the other organisations had with using the pre/post tools that rely on young people’s continuous engagement, the observational tool will become a key aspect of evaluating young people’s progress in Year 2 of the programme.
Programme Feedback

Young people’s experience

At the end of the programme, 38 young people completed a survey telling us about their experience of the Young Culture Makers programme.

Young people were asked five questions about their experience on the programme, covering what they liked and didn’t like about the programme, whether staff were supportive and the impact it had on them. The average score for these questions was 8.90 out of 10 showing young people highly enjoyed their time on the programme. In particular, they felt well-supported by the staff at their organisation with an average score of 9.42 out of 10 in response to the question *Staff at my youth club were supportive and helpful.*

The Net Satisfaction Score is calculated to take into account the proportion of people who responded less positively to questions, as well as those who responded very positively. It helps to highlight areas for improvement that might be less obvious when using an average. The NSS from young people for the programme was 62.68%, a score considered ‘Excellent’. The weakest score relates to *London Youth staff were helpful and supportive,* with a score of 45.16%. However many young people did not interact with a member of London Youth staff during the Young Culture Makers programme.

As well as the survey, some young people participated in focus groups. These are some of their comments:

“We were able to create something of our own and then when we were done we can sit back and see that we made this and we are a part of this”

“I liked that we could] try new things every week [and] learn things you wouldn't do anywhere else”

“Made friendships, feel confident by being around people I didn't know. Now at school I can talk to other people”

“I liked] meeting different artists, learning new art styles with my friends”

“I liked] how you didn’t do things you normally see. It was fun for after school.”

“It was helpful and it opens me to new ideas.”

“I liked learning new moves, making new friends and showing a lot of people a great show”

“It’s fun, engaging and it gives you an opportunity of learning to adapt with different performers and actors”

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1 To calculate the Net Satisfaction Score (NSS), scores of 9 and 10 are labelled as ‘Promoters’, scores of 7 and 8 as ‘Passive’ and scores of 1-6 are labelled as ‘Detractors’. The NSS is % of individuals giving a promoter score for a question minus the % of individuals giving a detractor score for the same question. An NSS of above 20% is considered ‘Good’, above 40% considered ‘Great’ and above 60% considered ‘Excellent’.
Some of the main themes that emerge from the young people's feedback are feeling proud of their individual and collective achievements and the role they played, trying new things and doing something different, building friendships and relationships with others and gaining confidence.

**Youth worker and organisation experience**

**Mid-programme feedback**

Youth workers were interviewed at the mid-point stage of the programme to get a sense of how it was working so far for them and identify any adjustments that could be made at that point.

Some common feedback included:

- The project enabled organisations to do a project that they had wanted to run for a long time but hadn't, due to a range of barriers including lack of funding, lack of staff, lack of time. The programme sometimes gave an ‘excuse’ to run creative projects, providing the motivation or impetus that may have been lacking
- Members were pleased (and often pleasantly surprised) at how much their staff and volunteers enjoyed it and got involved
- Young people accessed something they wouldn’t otherwise have accessed. This included young people who don’t normally engage with the arts as well as young people who want to but face barriers (e.g. disability, homelessness, disadvantage)
- Youth workers noticed strengthened relationships and friendships between young people with many speaking about the group ‘gelling’, ‘coming together’ or forming new friendship groups

Other feedback which came up more than once in the interviews included:

- The project introduced new ways of working, which came about either from learning directly from a delivery partner or just because it got staff team thinking about the arts
- Young people became more open to trying new things and experimenting with art forms over the course of the project
- The project helped the organisation to either engage new young people, or provide a better offer for young people they already support: 'It’s nice to have an alternative activity in place for young people who may not be so into sport or who like to try something new.'
End of programme feedback

Youth workers who supported the Young Culture Makers programme were also asked to provide feedback and we received completed surveys from 9 members of staff.

The average score overall was 8.42 out of 10. The higher range of responses were for questions in the Experience factor that relate to either their experience on the programme as staff or to their perceptions of young people’s time on the programme. These questions had an average of 9.02 out of 10. Learning and Development questions were typically scored lower, with an average score of 7.81 out of 10. These questions relate to the youth worker’s perception of young people’s skill development during the programme. The NSS for this factor was lower, with a score of 25.93%. Some youth workers did highlight some potential reasons for this lower score during qualitative interviews. The three questions on the survey are around young people’s confidence, ability to get on better with others and ability to express themselves. For some youth workers, young people did not see specific improvements in this area. This could be because the group were already very close (so there were no improvements on their ability to get on better with others) or their confidence grew in terms of their artistic ability but perhaps not the general confidence suggested by this question. The other NSS factors were incredibly positive with a score of 64.60% for the Experience factor and an overall NSS of 45.26%, a score considered ‘Good’.

Four youth workers were also interviewed at the end of the programme. Some of their reflections were:

“There are so many skills because it’s so far-reaching. People’s self-worth, people feeling a sense of real achievement and pride. Going to the show and having that opportunity to meet other young people. It’s increased their wellbeing, increased their social connections, increased their friendships, having a great time, having their voice heard. I could go on forever.”

“I think the one moment that sticks out was actually at the local showcase where all of their pieces of sculpture, all their drawing, all their photos they’d taken were all out on the walls and tables. Just to see them walking around and showing their parents and speaking to each other “oh do you remember when we did that, it was so fun” and they just seemed so proud of themselves just to have a whole room of stuff that they’d achieved. A real visual representation of what they’ve learnt and the journey that they’d been on which was really powerful. I really noticed throughout the project that their confidence just increased so much; they just grew in confidence.”

“The fact we were able to offer [the arts project] just means that their half terms aren’t just sitting in front of the TV. The quality of what we were able to offer because of the funding, that was a real thing…it wasn’t going to free museums or scrounging on stuff. We were able to offer quality, really high level. I think that makes a difference when you offer young people quality they remember that and it makes them feel that they’re valuable, and they’re worth it…they’re worth the investment.”

“It was great to be surrounded by people with new ideas so it gives us inspiration for future projects.”

“I think some of them would probably say that they have gained in confidence in the arts for sure, because they tried things that they’ve never done before and they’ve entered venues they’ve never been to before.”
Youth professionals were also asked about the difference the programme made for their organisation, and 9 youth professionals responded to this survey. The programme appears to have been very successful in helping organisations make some of these positive changes. The only area in which it did not have an impact for many members was in improving young people’s attendance. The most significant change was that 89% of members felt that participating in the programme had helped them discover new ways of working with young people.

Table 5: Proportion of youth workers detailing the ‘difference’ Young Culture Makers had on their organisation

<table>
<thead>
<tr>
<th>Area of work</th>
<th>Proportion of youth workers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developed partnerships</td>
<td>5/9</td>
</tr>
<tr>
<td>Gained additional funding</td>
<td>6/9</td>
</tr>
<tr>
<td>Inspired young people to engage with the creative arts</td>
<td>7/9</td>
</tr>
<tr>
<td>Enhanced offer to young people</td>
<td>7/9</td>
</tr>
<tr>
<td>Increased young people’s attendance</td>
<td>2/9</td>
</tr>
<tr>
<td>Discovered new ways of working with young people</td>
<td>8/9</td>
</tr>
</tbody>
</table>

Key themes and reflections from feedback

Throughout the Young Culture Makers pilot year, London Youth proactively sought feedback, to help us understand what worked well, what would have worked better and how we can continue to grow and improve the programme. Below are some of the key themes which came up repeatedly through the course of the programme and the evaluation.
• Members felt that the programme helped them with programme development
• Youth workers and young people enjoyed the opportunity to explore multiple different art forms rather than having one set project.
• Some members commented on the flexibility of the programme and said that they liked the freedom to plan based on what their young people wanted and the way their organisation works. We can see this flexibility coming through in the fact that some youth workers commented at the end that they enjoyed delivering a short and targeted project, while others said they enjoyed delivering something longer term.
• Having funds to purchase materials and equipment was very well-received by members and was felt to be helpful in terms of making the projects sustainable
• Members enjoyed working in partnership and with new partners they hadn’t worked with or perhaps even heard of before. One youth worker fed back that they had gained confidence in approaching artists/arts organisations about working together.
• Having input from arts facilitators, particularly those who were practicing artists, was felt to be very beneficial for young people. Some youth organisations also felt that visits to venues were also very impactful for their young people.
• Some youth organisations spoke about having a new asset for their organisation come out of the project – whether it’s a new graffiti wall or a film celebrating their young people.
• Many members felt that the opportunity to access Arts Award training was very positive and they liked that this is something they can continue to use, making it capacity-building. However, some organisations struggled with delivering the Arts Award, particularly over a longer period of time and/or in an informal setting and found it disappointing when young people were not able to achieve it. There was a suggestion that it would be good to have some recognition for young people other than the Arts Award.
• Members enjoyed meeting each other and having opportunities to network. Not all members were able to come to the residential and showcase and those who were not able to make it felt that they missed out on the opportunity to share knowledge and support each other. Young people and youth workers both thought it was beneficial for young people from different groups to meet and work together.
• The residential was very popular amongst both staff and young people, with many young people saying it was a highlight for them. Some youth workers specifically mentioned that they enjoyed seeing good practice from Wac Arts facilitators and being able to network with arts organisations that are also London Youth members.
• The showcase was a positive experience for the young people and the youth workers, and they enjoyed it. The opportunity to perform was positive for the young people. It would have been even better if the showcase had been a bigger event with more guests.

• When asked what they had learned from the programme, staff said they had learned some new art skills that they could teach their young people, had taken ideas and inspiration from facilitators/arts partners and had learned from seeing good practice delivery on the residential and by partners.

• Some members felt that the evaluation tools used were not suitable for their young people. This cohort did have particularly high needs, with a high proportion of young people with disabilities and young people with English as a second language.

• Two members raised questions about how funds were allocated, with the suggestion that giving the funds as a grant, rather than London Youth managing the budget, might have been more empowering for them. It’s worth noting that another member said having London Youth holding the budget was helpful for them and led to less administration time on their part.

• Overall, members felt very supported by London Youth staff and gave positive feedback about working together.
Case Study – Canaan Project

Canaan Project is a community organisation in Poplar, Tower Hamlets, that works with girls and young women. They participated in the pilot year of the Young Culture Makers programme. Before taking part in the programme, they ran arts and crafts activities in their lunchtime school sessions and after school club. These sessions were always very popular with the young women and the youth workers knew that they wanted to do more. One member of staff had a personal passion for art, but recognised that there was only so much she could do, and that to run a really inspiring project that would get the girls excited, they would need to get additional support in. For such a small charity, there have been a number of barriers to this: funding, staff time and a lack of expertise were the main challenges. For them, this pilot served as a catalyst to do something about it, and they hoped it would be an opportunity to develop their own provision.

Through London Youth, Canaan Project developed a strong partnership with Bow Arts Trust, who worked with the youth workers there to understand their young people and what they needed. The two organisations are just round the corner from each other, but had never heard of each other before. Together, they developed a twelve week programme which would see the young women work with three different female artists to explore a range of visual art forms including jewellery design, textiles, animation and photography. During the Inspire stage of the programme, they visited an artist’s studio at Bow Arts, an exhibition at the Nunnery Gallery and a zines workshop with an artist that Bow Arts referred Canaan Project to.

London Youth also put the youth workers in touch with the Education team at Rich Mix, another arts venue in East London, and thanks to that introduction, the film that the young women made as part of our City Leaders programme featured in Rich Mix’s Takeover programme this summer.

The youth worker told us: “Before we met with the Bow Arts, I was thinking visual arts basically meant painting, drawing, maybe getting out some clay! But when I told them about our group and our young people, they started suggesting loads of ideas – jewellery design, pinhole photography, hand drawn animation, listing off all these things I’d never even heard of or thought about! It’s totally opened my mind to what the possibilities are and I’m buzzing about it!”
Changes to the programme based on learning and feedback

At the end of the 2017-2018 Young Culture Makers pilot programme, London Youth reviewed the feedback from youth professionals, young people and London Youth staff in order to make some key changes to the programme based on their experience and feedback. Below is an outline of the key programme changes. These changes are also reflected in the updated Journey of Change (please see Appendix 1).

Promoting and recruiting for the programme

There was learning from the pilot year about how London Youth promoted the Young Culture Makers programme to our members, how we supported them to prepare their Expressions of Interest and how we selected members to participate in the pilot.

Based on this we have refined our understanding of which members we will target for this programme. We believe that we can add the greatest value by working with organisations that have clear room for improvement or development in their current arts offer to young people. Building or strengthening a local youth organisation’s ability to deliver high quality arts opportunities for young people means increased and improved provision for young people in that area. In contrast, we feel that while we have an ambition to support our members who are already highly skilled and experienced in youth arts delivery, this is a lower priority given London Youth’s remit. Therefore we will be explicit during the recruitment phase that the focus is on members who want to start delivering arts-based activities for the first time or who are non-expert (i.e. the focus isn’t on those already delivering arts and are looking to expand this or go from good to great) Note that this doesn’t mean that we will never choose these types of projects for Young Culture Makers. Rather, it means we will prioritise members who aren’t already delivering specialist youth arts activities. We could select applications for more specialist members if there were sufficient spaces on the programme for the demand and they presented a compelling case for how the programme would help them improve their organisation in a sustainable way.

Widening reach

Unfortunately, in the pilot year we received very few applications from organisations in Outer London and consequently the ten applications chosen were clustered in Inner London. This is a missed opportunity because we know that there is a growing population of young people living in Outer London and that both youth services and arts opportunities are less readily available.

This year, we will be explicit that we will be looking to work with members from across London in our recruitment materials and will work with the Membership team to identify members in Outer London boroughs that we can proactively target. Finally, we will also aim to provide post-application support for members who aren’t successful in their
applications (e.g. signposting to other opportunities that might be of interest).

**Strengthening applications**

There was some feedback from members who were selected for the pilot that, particularly for those with little to no existing arts provision, it was difficult to tell London Youth what their project would be in the Expression of Interest form because they 'didn't know what we didn’t know’. In the pilot year, clarity around a potential project idea was a criterion for selection, but we recognise that this is limiting, particularly for the organisations with less experience of arts delivery. Therefore, in year 2, members will no longer have to outline details of their project on the EOI.

Instead, we will use Expressions of Interest to assess which organisations would be the strongest delivery partners and have the most impact for young people, rather than selecting specific projects. This will allow those organisations with less experience and knowledge of delivering arts projects to still be successful in their application.

Furthermore, selection criteria will be communicated at outset to members. Criteria will be:

- Feasibility i.e. it is clear that the organisation has the capacity to deliver the programme
- Willingness to work collaboratively/in partnership and deliver the programme within the programme structure
- Potential for impact on young people and capacity-building for the organisation
- It is clear that young people have been consulted in developing the application
- Organisations with a London Youth Quality Mark will be prioritised
- We will aim to select a good mix of projects, which cover a range of different art forms and a good geographical spread across inner and outer London

In addition, there will be an extended application window, providing the opportunity for the Arts Development Officer to provide application support over the phone or face to face for those who are interested but less confident in putting together an application.

**Maximising programme impact**

In the experience of the Arts Development Officer, Programme Board and arts delivery partners, partnerships were a key aspect of the Young Culture Makers programme, with strong cross-sector partnerships being the single biggest factor in the success of projects. The programme was more successful in some settings and delivery models than others. We found that this programme is less effective when delivered in a very informal, drop-in setting. This is for a number of reasons. This delivery model makes it very difficult for young people to achieve the Arts Award, it doesn’t create the same positive outcomes around stronger networks and friendships amongst young people, and it makes it much harder for an artist/facilitator to support an end-to-end creative process. To support stronger partnerships, London Youth will communicate during the application process that we are looking for members to deliver a structured programme over a longer period of time.

We will also support successful partnerships by developing a partnership framework to
support members/partners to establish and plan their projects together.

Explore stage

During the pilot there was some feedback from members that the Explore stage of the programme did not achieve what it was meant to. This was for two reasons. Firstly, we deliberately worked with a number of organisations who had very little experience of delivering arts projects. Many of these felt that they were asked to tell us what they wanted, but felt that they ‘didn’t know what they didn’t know’. Secondly, because of the time constraints, there was a tendency for taster sessions to be rushed through to move into the Create stage quickly, meaning groups had relatively few sessions and didn’t take their time exploring a range of art forms. Based on this feedback we have made a decision to run a longer Explore stage over the course of the whole autumn term. There will be no pressure for members to choose a project or a partner right away, and London Youth will do more to support this stage by creating some opportunities for members at the very beginning. London Youth will plan and coordinate taster sessions which members can book onto. This means reframing the Explore stage as a period that is not just about young people trying new things, but also about youth organisations learning and networking. Members will have the opportunity to network with multiple arts providers and potential delivery partners for later in the programme. We’ve also decided to include some training at the beginning of the programme. This will save the London Youth team some time but it will also ensure that everyone gets the same messages and the same level of support.

Delivery models

During the pilot, each organisation adapted the programme model to suit their provision and the needs of their young people. This posed some interesting questions about which models are most effective. The most common model was a longer-term project (between 5 and 12 weeks) in partnership with an artist or arts organisations. However, some projects were delivered ‘in-house’ by staff and volunteers with relevant skills, or over a shorter period of time. One organisation ran the programme in the February, April and May school holidays.

One of the challenges that came up was the difficulty of delivering high quality arts provision in settings that run a very informal provision. There were some good practice examples of artists finding creative ways to run drop-in sessions and being flexible in their approach, particularly in settings where the young people had complex needs and this flexibility was necessary. What was difficult was running the programme in settings where the provision itself is very unstructured, with no clear ‘sessions’ at all. Artists and youth workers in these settings felt that the young people did not get the most out of the artist’s time and expertise. This was most problematic when multiple other activities were happening at the same time and in the same location and there was limited staffing support from the youth organisation.

This does not mean that an informal approach cannot work well. One group ran sessions quite informally, but staff clearly expected young people to ‘buy in’, participate regularly (although perhaps not every single time) and contribute. The group participating was encouraged by youth workers to engage and given its own space slightly separate to the rest of the activities. This is an example of a project still working well in informal settings, but it needs thought and clear boundaries.
Based on the pilot year, we understand that some members may prefer to deliver the programme ‘in-house’, using their own staff to facilitate it. This could be due to a lack of time, a reluctance to pay facilitators, or previous negative experiences of partnership working.

However, this can compromise the young people’s learning. London Youth is now in a position to articulate the benefit of partnership working based on the experiences of the pilot.

**Arts Award**

Members valued the opportunity to have staff trained as Arts Award advisers and offer a qualification to young people. Through the pilot, seven organisations now have a trained Arts Award Adviser, and 14 young people achieved an Arts Award at Explore or Bronze Level, which we see as a great success. We are particularly pleased that seven youth organisations now have Arts Award Advisers and are registered as centres. Through undertaking the training, those individuals will have learned how to plan and structure a youth arts project using the Arts Award framework, and whether or not they delivered the award as part of the pilot, they should now have the knowledge in-house to deliver it in future. We believe that this is one factor that will support the sustainability of these organisations’ arts provision.

That said, many found it difficult to deliver the Arts Award, particularly if they were running a less formal provision. This led to some questions about how we can best enable our members to run the qualification. One suggestion was that the Arts Award could be achieved in a shorter period of time, enabling more young people to achieve it. We will look at more ways London Youth can support with the delivery of the award, for example by capturing evidence at the events that we run in the autumn term.

**Sustainability**

Many organisations who participated in the pilot year benefited from the programme, but felt that in order to embed the learning they would need more time, more support and/or more funding.

One of the aims of the Young Culture Makers programme is that the arts become a core part of a member organisation’s offer for young people. We recognise that in some cases this change will not happen in just one year and more time and support is needed.

Members who participated in the pilot will be able to apply to access a small grant which will allow them to continue developing their arts delivery with an aim of making it sustainable. This may be achieved through running another project, or purchasing equipment and materials, accessing training/CPD for staff, or something else altogether.

Members participating in Year 2 will be able to access support and guidance through London Youth’s Arts Development Officer, however once plans and budgets are agreed, we would expect the youth organisation to have more autonomy than in the pilot year.
Changes to the Journey of Change

Based on our learning from the pilot year, we have revised our Journey of Change for the programme.

**Added**

- Young people have an opportunity to express themselves & take on different perspectives

Through conversations with youth workers as a part of the evaluation of the programme, as well as some focus groups with young people who participated, it became clear that young people were not explicitly ‘taking on different perspectives’, but were more specifically trying new arts forms. This is covered through another outcome on the Journey of Change. Instead, what many youth workers spoke of was the journey young people went through of trying a new art form for the first time, improving and getting better but also picking themselves up when their attempts did not go as planned. Further, young people also grew more accustomed to finding inspiration for their art in their own experiences. This was felt to be a good indication of young people going through a ‘creative process’ in terms of both thinking about and creating their chosen art piece.

- Young people have an opportunity to express themselves & engage in a creative process

The term ‘arts’ was added to this outcome for clarity, as all participating organisations worked with arts-based partners in the first pilot year.

- Stronger networks with local & regional partners

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- Stronger networks with local & regional arts partners

Our evaluation with youth workers showed that the involvement of arts in their organisations offer for young people was on the basis that they felt they were able to provide opportunities that were high-quality. They felt this was achieved by both the involvement of specialists through the partnerships they made, the opportunity to go on inspirational arts-based trips and the range of art forms young people were able to try. Further, staff also felt that they had begun to learn the skills to be able to lead and facilitate similar sessions in future, or had set up important relationships with arts partners that could allow this work to continue in the future. This overall would contribute to a stronger arts offer to young people, incorporating a broader range of art forms and opportunities.

- Organisations have a stronger and broader offer for their young people
During the initial consultation about the programme structure, we included a fifth stage called Next Steps, which aimed to support young people at the end of their projects to progress into further opportunities in the arts. We decided not to pilot this stage based on feedback that it was not the core aim of the programme, and that we might not be in a position to deliver it fully. After the pilot, we can definitively conclude that it wouldn't be appropriate for London Youth to introduce a progression phase at this time. This final stage would make the programme very challenging for one organisation to deliver successfully. Furthermore, the idea of progressing young people on to other provision is not necessarily consistent with the ethos of the programme, which is that brilliant arts opportunities do not have to happen in arts venues and can take place in informal, community spaces where young people feel comfortable. Finally, Next Steps does not feel as though it fits within the remit of Young Culture Makers. There is significant good practice across the youth and arts sectors, meaning that we are not uniquely placed within the sector to do this work and we would be better off signposting young people to progression opportunities on a reactive basis. We would review this if capacity in the Arts team or the needs of young people and members changes.

As detailed from the youth worker evaluation, only 22% of respondents felt that the Young Culture Makers programme had increased young people’s attendance at their organisation. From qualitative interviews with a selection of youth workers, it appears that most of the projects did not seek to expand their engagement with young people through the programme, tending to involve a pre-selected core group of young people or any young people who may be interested that already attend the organisation. Further questioning appeared to show that for many members, the money awarded through the programme was seen as very important and much needed, therefore youth workers were not willing to risk ‘wasting’ the money on a group that may be newer, less engaged and less likely to maintain attendance over a period of time. This outcome therefore seemed like an unrealistic part of the Journey of Change at this stage and something that is likely a longer-term outcome for member organisations when they have a sustainable funding model and greater confidence in their arts delivery.
Appendix 1: Original Journey of Change (Pilot)
Appendix 2: Revised Journey of Change